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GRAND HOTEL,
BOULEVARD DES CAPUCINES PARIS.
January 7, 1904.

THE first concert of the new year was given Saturday evening last at the Salle Aeolian by the Spanish tenor, Fernando Valero, who is now a resident of Milan, Italy. Other artists announced to appear with the tenor were Madame Héglon, of the Opéra; Mlle. Renée du Minil, Sociétaire of the Comédie Française; Madame Borello, of the Opéra Comique, and J. White (violinist), Ricardo Viñes (pianist), Xavier Leroux (composer pianist), Herman Bemberg (composer pianist) and J. de Santesteban (accompanist).

This concert was arranged under the patronage of their Royal Highnesses the Infanta Eulalie of Spain and the Prince and the Princess of Bavaria, which means that the concert giver had the "assistance" of fashionable and aristocratic French and Spanish society—as may be seen from the appended list of some of the prominent persons present: His Royal Highness the Infanta Eulalie of Spain, His Royal Highness the Prince of Bavaria, His Royal Highness the Princess of Bavaria, Prince Roland Bonaparte, Madame la Marquise de St. Paul, Le Vicomte de Farias, Munir Bey, Ambassadeur de Turquie, Marquise de Sainte-Croix, Marquis de Muni, Ambassadeur d'Espagne, Marquis de Movellan, Marquis de Novalles, M. Pao-Ki, Ambassadeur de Chine, Comtesse de Barri, Comtesse de Oumours, Duchesse d'Almodovar, Baron de la Costa, Prince Don Juan d'Aladro, &c.

Through the absence of Madame Héglon, the program could not be strictly adhered to, but in lieu of her selections additional contributions were offered by Madame Borello and M. Valero, and gladly accepted by the enthusiastic audience. The resulting encores, in response to the cries of *bis, bis!* prolonged the program considerably, which, as an original setting (without the variations and additions), read thus:

Romanza	Tosti
Malagueña	Paganini
Noël Païen	M. Valero.
Nocturne	Massenet
Rhapsodie Hongroise	Madame Héglon.
Mort de Faust (tiré de l'Opéra de Méphistophélès)	Boito
Air de la Folie (Hamlet)	A. Thomas
Andante	Madame Borello.
Zamacueca	Raff
Poésies	J. White.
Le Nil	Mme. Du Minil.
Adios à la Patria	X. Leroux
Air de la Bohème	Alvarez
A to	Léoncavallo
Partir, c'est mourir	Bemberg
	Tosti
	M. Valero.
	Accompanist, M. J. de Santesteban.

The Parent Quatuor, of Paris, announce a series of twelve concerts to be given at the Aeolian Hall. Besides many interesting modern works, the first six concerts will include all the quartets of Beethoven, and the second half of the series will embrace the last five or six great piano sonatas of the same master. Several well known pianists will take part in the performance of the sonatas.

Last Sunday's orchestral concerts were:

Colonne—"Roméo et Juliette," Berlioz.
Lamoureux—"Carnaval Romain" (Berlioz); Second Symphony, B minor (Borodine); "Manfred," fragments (Schumann); "Tristan and Isolde," Prelude and "Isolde's Death" (Wagner); Symphony in C minor (Beethoven).

Le Rey and Carolus-Duran—"Ouverture d'Iphigénie en Aulide" (Gluck), "Soleil Couchant" (Angelini Biancheri), Rondo Capriccioso (Saint-Saëns); "Morceau de Concert," for piano, played by Madame Laurens (Alphonse).

Duvernoy); "Unfinished Symphony," third, in A minor, orchestrated by Glazounow (Borodine); three songs (Fauré, Godard, Schumann); "Tarantelle" (Houfflack); "Marche Nuptiale" (Widor).



Opera performances for the week are:

Grand Opéra—Monday, "Othello"; Wednesday, "Roméo et Juliette"; Friday, "L'Étranger" and "Paillasse"; Saturday, "Le Prophète."

Opéra Comique—Monday matinee, "La Traviata" and "Les Noces de Jeannette"; Monday evening (popular prices), "Mireille"; Tuesday, "Louise"; Wednesday, "Carmen"; Thursday, "La Reine Fiammette"; Friday, "Manon"; Saturday, "Le Reine Fiammette."

Gaîté—Monday, Wednesday, Friday, "Messaline"; Tuesday, Thursday, Saturday, "La Juive."



As a result of the terrible catastrophe at Chicago all the theatres here are being carefully examined and closely guarded.

Commenting on the Chicago fire the writer has this to say in the Paris edition of the New York Herald regarding the uniformity of emergency exits in theatres the world over:

"Science has no frontiers; neither have drama and song. The disaster that has put a great American city in mourning creates, or rather perpetuates, an international question. The safety of the theatre is every man's question, whether he speaks a Latin, a Teuton or a Celtic tongue, or lives in the torrid, the temperate or the frigid belt. The plans drawn up by the authorities of Chicago after the event are no doubt good. * * * But the means of ready and certain escape, and the knowledge of it, are of paramount importance. It is useless to expect that in time of panic everybody should remember that any theatre is equipped within five minutes in a normal way. What is wanted is the assurance that one is bound to escape even if the lights go out, which is too frequently the case. For this some universal plan should be adopted. Regular theatre-goers going frequently to the same houses may know where the urgency exits are, but out of an average house of 800 how many are there who know? Not twenty; perhaps not ten."

"Now, if some universal plan were adopted that every stranger from every country would recognize, as well as the residents of the place, the chief cause of disaster—he-wilderment—would be removed, and if the plan were simple absolute safety would be secured. I should say that if doors painted white, opening easily outward, naturally, fastened with a simple crossbar painted black, thus giving the greatest visibility and which the first comer or anyone could easily open; having a distinctive colored light, independently generated from the entrance rather than the stage end of the theatre, placed over them to indicate their whereabouts, were adopted in every theatre the world over, the case would be satisfactorily settled. The lights, like the doors, should be of the same color in all countries—green perhaps for preference. As it is the public are under a double disadvantage: they do not know where to escape and how to escape when they know where."



Yesterday it was variously rumored that M. Charpentier, the composer of "Louise," had lost his reason; that he had been placed in a private asylum. Today, upon inquiry, it is learned that these reports are wholly without foundation.



Mrs. M. King McLeary, an American mezzo soprano, who is said to possess a beautiful voice, will return shortly to the United States. While there Mrs. King McLeary purposes forming a repertory of good American songs, which she will introduce to Parisians on her return here in the early autumn.



Montague Chester, of the New York MUSICAL COURIER London offices, spent a few days in Paris during the holidays, looking a picture of health and contentment.

DELMA-HEIDE.

OPERA IN PARIS.

2 RUE MALEVILLE, PARIS, JANUARY 7, 1904.

THE present season of opera, if not marked by the advent of any great lyric work, or the appearance of a new composer to whom despairing impresarii may turn as the source of future operatic works, has at all events been characterized by very great activity.

There have been during the last three months three large theatres specially devoted to the form of musical art which we still continue to call "opera," although the word itself is now very seldom used by composers, who prefer to style their productions by the higher sounding titles of lyric drama, lyric comedy, lyric tragedy and other names more or less fantastic, which they seem to think will stamp and explain the particular character of their work better than the ordinary generic term.

The Opéra of Paris, or l'Academie Nationale de Musique, as it is sometimes called, has, in order to comply with the conditions of its cahier des charges, to produce ten new acts every year. A revival of a work which has for a certain time been absent from the bills is counted as a novelty. Failure to comply with this particular condition would run the risk of forfeiting a portion of the million francs annually granted to this house as a subsidy to enable it to carry on operations.

The first original work to be produced this season has been "l'Etranger," by Vincent d'Indy. I say original, in the sense that it is a novelty at the Opéra, although first done at the Théâtre de la Monnaie, Brussels, last year. D'Indy, the composer of the music, is a pupil and disciple of César Franck in composition, a pupil of the Conservatoire in organ playing, and gained the Grand Prix for musical composition offered by the city of Paris in 1885. He has not written much for the theatre; the only works of his in that form that I remember being a little opera comique, "Attendez moi sous l'orme" and a "drame musical" (I use the designation of the composer), of which a distinguished music critic said, "It is the ugliest music ever written." Without seeking to disparage or decry the merits of "l'Etranger," my own opinion is that in its effort to be original it is frequently extravagant, and to avoid the beaten paths of banality the composer strays not infrequently into the opposite course of eccentricity. Certainly D'Indy cannot be reproached in this work of having copied Wagner, which was for some time the favorite shaft aimed at composers of the modern school by their detractors. None of the methods and peculiar devices of Wagner are apparent in "l'Etranger." But then we have advanced so very far at present that it is thought very old fashioned indeed to use any of the past formulae, even when their good effect is uncontested; as the one prevailing idea at present in the creative arts—music, painting, literature—is to form a "school" or "style." I scarcely think D'Indy will accomplish this end with "l'Etranger."

The work, which only required one scene—a vast sea-scape—was beautifully mounted and well performed. The sea during the course of the opera is seen under many aspects, one of them being a storm, than which nothing more perfect in its illusion has ever to my knowledge been presented on the stage. The well known storm on the lake in "Guillaume Tell," during which the hero escapes, and its gradual subsidence into perfect calm, is commonplace compared with the marvelous scenic effect in "l'Etranger."

Mme. Breval, as Vita, and Delmas, as the Stranger, are both good and experienced artists, and they, as well as the rest of the cast, did all that could be done with the roles intrusted to them.



As "l'Etranger" is only a short opera, the management had to choose another work to eke out the night's entertainment, and as it was decided last year that Mozart's "Enlèvement au Sérial" ("Die Entführung aus dem Serail") should be revived, this opera bouffe follows the lyric drama of d'Indy. A more perfect contrast, from every point of view, could not be imagined. It may have been accident or it may have been design, as is the case when a performer, vocal or instrumental, seeks by bracketing two numbers sharply contrasting in style or sentiment to bring out and accentuate the striking and salient points of each. I cannot think the experiment a success. To begin with, Mozart's work, charming and fresh as it is, is not in its place in so vast a frame as that of the Paris Opéra. The stage itself had to be lessened in order to reduce to reasonable dimensions the interiors in which the action of the opera takes place. This was accomplished by the ingenious device of first setting the stage for the sea required in d'Indy's work, and then building the scenes used for "l'Enlèvement" inside that. The Opéra Comique, on account of its lesser dimensions, would have been a much fitter place for Mozart's work, both from a scenic and musical point of view, the light, flexible voices required being lost in too large a space.

The libretto of "l'Enlèvement" had already been set as a four act opera by Bretzner, under the name of "Belmonte and Costanze," when Mozart's attention was drawn to it,

and it was the composer's keen instinct of dramatic requirements that made him point out to Stephanie the changes necessary for a more perfect text. As there is spoken dialogue in the opera, and this is forbidden, very justly, at the Opéra, the recitatives made by Sir Julius Benedict for the Italian version produced in London under the title of "Il Seraglio" were used. For the two principal female roles—Blondine and Constance—it was found that, great as is the number of sopranos at the Opéra, none were included who vocally and physically possessed all the requirements for the parts. One of these has to be a genuine soprano sfogato, with the florid execution exacted in certain of Mozart's operas, and for which he knew so well how to write. It became necessary for the Opéra management to look outside its own walls. Jean de Reszké, who last year was fulfilling an engagement at the Paris Opéra, had his attention drawn to the clever young American soprano Miss Ruby Cutter, whose high, brilliant voice and facile execution would have been admirably suited to the role. De Reszké was favorably impressed by the audition she passed, and it is probable that had not Miss Cutter's hasty departure for New York been necessitated by private matters it is in Mozart's opera her entrée at the Opéra would have been effected. Miss Lindsay and Mlle. Alice Verlet were thought of. The former is a débutante and made a successful appearance; the latter is a clever light soprano who will be remembered as having made a concert tour in the United States some six or seven years ago. Since then Mlle. Verlet has been singing at La Monnaie and Bordeaux. From some cause Mozart's work has been withdrawn, and now "Paillasse" divides the program with "L'Etranger."



At the second subventioned lyric theatre of Paris—the Opéra Comique—"La Tosca," by Puccini, and "La Reine Fiammette," by Xavier Leroux, have so far been the new works. Both of these were originally written and first saw the footlights as spoken dramas—the first by Sardou, the second by Catulle Mendès (first produced at the Théâtre de l'Odéon). Indeed it is a disputed point whether either of these works has really gained by being set as operas. Both of them are conceived in such a highly keyed strain that music seems unnecessary. In the first, playgoers have the recollection of Sarah Bernhardt's incomparable performance as the heroine, and in the second, competent judges have affirmed that "La Reine Fiammette" was set in such admirable verse that music could add nothing to its beauty or force. Both works are very well done, Mlle. Friché being a good Tosca and the Queen Fiammette being the best thing Miss Mary Garden has hitherto done. Xavier Leroux, the composer of the latter opera, has again proved his consummate knowledge of all the multitudinous play of colors and effects to be obtained from the orchestra, and if the work is more symphonic than vocal, well, that is the taste of the day; or perhaps science is more plentiful than inspiration. The stage setting of both works is in exquisite taste.



When the brothers Isola took the Théâtre Municipal de la Gaîté, a house for a number of years devoted to operetta, and determined on giving a season of grand opera, their first care, after having entirely renovated the theatre, was to engage a remarkably good orchestra of eighty performers, with a competent and experienced conductor—Luigini, late of the Opéra Comique. The chorus numbered eighty, the ballet was also large and included three premières. A very capable working troupe was engaged, with Calvé, Renand, Due and Fournets as members. The season opened with Massenet's "Hérodiade," which, singular to say, had never before been performed in French in Paris. Originally produced at Brussels and enjoying great popularity over Europe, Parisian audiences had

never heard the work, except in its Italian translation, as given by the brothers Corti, with Victor Maurel as director, during their ill fated season of Italian opera in Paris. It may be interesting to note that it was in this production that Jean de Reszké first sang a tenor role—Jean—he having up to that time been engaged for baritone. Halévy's opera "La Juive" followed "Hérodiade" and made a great success. It has since alternated with Massenet's opera on the bills. Neither "Flamenco," a new opéra comique by Lucien Lambert, nor De Lara's "Messaline" made much impression. As the latter work has already been heard in New York, it is unnecessary to go into any details concerning it. It is currently reported that this season of opera at the Gaîté has been so successful that a much longer one is projected for next year. This success is all the more a surprise, seeing that no cost has been spared in any one department and the theatre is not subsidized.

HASLAM.

BERLIN NOTES.

BERLIN, January 4, 1904.

OF the few concerts given here during the holiday season, one of the most important was that of the Russian Quartet, which played a Tschaikowsky program in well nigh faultless fashion. The E flat minor Quartet, op. 30; the F major Quartet, op. 22, and the famous Trio in A minor were delivered with such temperamental sweep and purity of intonation as have seldom been heard in Berlin. The performances easily eclipsed those of the Joachim Quartet and equaled those of the Bohemian Quartet. There was a large audience at Beethoven Hall to greet Kamensky and his colleagues, and neither plaudits nor recalls were wanting to stamp the concert as a genuine artistic triumph. Alexander Siloti was at the piano and delighted his hearers with his crisp technic, clear touch and exact phrasing.



Humperdinck's "Dornröschen" did not especially please the Münchens at its first production in the Bavarian capital on December 30. The local papers speak of a "friendly" reception, which is equivalent to damning the opera eternally.



The news of the Iroquois Theatre fire in Chicago was received here with horror. The public and the press are loud and sincere in their expressions of sympathy. Much anxiety is felt for the fireproof qualities of some of the local theatres, and it is rumored that Emperor William will order a strict investigation, beginning with the Royal Opera (a veritable tinder box) and the Royal Theatre.



Otto Hegner, the erstwhile piano prodigy, gave an interesting concert with orchestra at the Singakademie. The program embraced Brahms' B flat Concerto, Richard Strauss' "Burleske" for piano and orchestra, and the Liszt Spanish Rhapsodie in the Burmeister arrangement. Hegner has developed into a serious artist of ripe intellectual attainments and of quite unusual mechanical skill. He exhibited brains in the Brahms work, brawn in the Liszt composition, and brilliancy in Strauss' piquant fantasia. These are the three essential B's of the pianist, and Hegner has them all in ripe measure. Rebiczek, the usual Philharmonic leader, was ill, and in his place Prof. Georg Schumann conducted the accompaniments. Dr. Strauss led his own work, and he and the pianist were made the subjects of an ovation that was veritably tumultuous.



Dr. Muck, who, owing to an affection of the arm, has been absent from the Royal Opera for nearly three weeks

is rapidly recovering and is expected to be at his desk before the middle of this month.



On December 20 the Royal Opera gave its 200th performance of Humperdinck's "Hänsel and Gretel."



Richard Strauss' opera "Feuersnot" will receive its first Hamburg production on January 6. The composer is to conduct.



Eugen d'Albert gave a recital at the Singakademie and played a Beethoven program with some musical exactitude, but with neither charm nor vitality. His interest in the piano seems to have waned altogether since the public gave one or two of his operas a friendly reception, and if d'Albert had not made his pianistic reputation years ago he certainly would not be able to do so now. His performances were cold, perfunctory, and plainly showed lack of proper technical preparation. A large audience showed its blind ignorance by applauding everything.



The Hollander Quartet is playing this season with its usual finish, authority and temperament. Its concerts are crowded, and the public and the critics are unanimous in their praise of this industrious and popular organization.



Isadora Duncan, the famous American "Chopin dancer," is about to open an engagement here at the Thalia Theatre. It will be remembered that Miss Duncan dances in her bare feet.



Gorki's "Nachtasyl" is soon to have its 300th performance at the Kleines Theater.



Robert Robitschek will probably succeed Franz von Blon as the leader of the Tonkunstler Orchestra.



The Lokal Anzeiger says that Gustav Kogel has "settled in New York." The news is good but not true. Kogel is already back in Frankfurt.



Mark Hambourg played the Tschaikowsky Concerto (B flat minor) in Warsaw last week with great success.



The German Times says: "Arthur Hartmann has founded a quartet, the purpose of which is to make known worthy modern, as well as seldom heard, or practically unknown works—while also of course always paying due attention to recognized classes. The quartet consists of Arthur Hartmann, Dan Visanski, John L. Gibbs and Anton Hekking. They begin with two concerts in the Oberlicht Saal on January 13 and 27. It is their object and intention to offer the highest, artistically—yet to reach all classes the price will be 1 mark throughout the hall."



Arthur M. Abell, the new Berlin correspondent of THE MUSICAL COURIER, arrived here with his wife and will at once take up the work done temporarily by D. A.

A Toronto Pianist.

MISS ABBIE MAY HELMER gave a successful piano recital in Toronto last week. One of the leading Canadian papers said of the occasion: "Miss Helmer, whose only teacher so far has been W. O. Forsyth, stamped herself unmistakably as an interpreter of the very highest distinction."

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The National Conservatory of Music.

THE orchestra of the National Conservatory of Music, which is mainly composed of pupils of that institution, gave an excellent concert in Mendelssohn Hall last Thursday night. The audience was very large. Leo Schulz conducted the orchestra skillfully and secured very good results. Evidently there had been many rehearsals, for the orchestra's work was smooth, accurate and intelligent.

The opening number was Auber's "Overture Feensee," which was performed in a spirited way.

Julius Casper, a young violinist of decided talent, played Beethoven's Romance in F major and "Hungarian Airs" by Ernst. Young Casper is far advanced for one of his age and possesses a well developed technic. His playing was characterized by pure intonation, correct phrasing, graceful and effective bowing and good taste. He has been well taught and is a very promising exponent of a sound school.

The principal orchestral feature was Beethoven's Eighth Symphony. This brought out the full resources of the orchestra. It was read most intelligently by Director Schulz, who conducted without a score.

Little Miss Florence Hellere, a pupil of Miss Margulies, played Mendelssohn's "Capriccio" with orchestral accompaniment. Beyond a doubt this young pianist is endowed with exceptional gifts and has made the most of them thus far. She played this brilliant piece most brilliantly, disclosing a pair of strong and flexible wrists, nimble and well trained fingers and a musical intelligence not to be looked for in one so young. Miss Hellere is a living illustration of her teacher's admirable method and is a credit to the conservatory. She gives bright promise and her development will be watched with much interest.

Miss Emily Watkins, who was on the program for a group of songs, was unable to appear, owing to sickness.

A genuine prodigy is little Miss Sarah Gurovitch, the violincellist. She played Bruch's "Kol Nidrei" like an artist—not like a little girl. Her performance aroused the liveliest interest.

The concert closed with "Columbian Festival March," by Schulz, which was effectively given under the composer's baton.

Powers-Hoeck Musicals.

MISS WILL NELL LAVENDER, from Georgia, who was heard at the Powers-Hoeck studio last Saturday, possesses one of the best contralto voices heard this season. Powers seems to have a monopoly of rare voices, and not only that, but the possessors of them have captivating personalities, which count in the musical as in other professions. In consequence, Miss Lavender enjoyed one of the biggest successes of the series. Hers is a voice that will make for great things in the musical world. The selections which she rendered disclosed all the glorious possibilities of her voice. Miss Rosalind Killian was the soprano of the occasion, and enjoyed a full measure of success. If there be any criticism it is that Miss Killian does not exhibit sufficient temperament. Possessed of a beautiful voice, it will be to Miss Killian's advantage to "feel" her singing more. If she can give interpretation of the feelings or sympathies of the composers there can be no doubt of her ultimate triumph.

Next Saturday Olive Smith, soprano (New York); Jean Twigg, alto (Virginia); Joseph R. Truesdale, baritone (Ohio), and Hugh Herndon, tenor (Texas), will give the program.

Musicals at the White House.

MISS KATHERINE RUTH HEYMAN, the pianist, and David Bispham, the baritone, appeared at the musical at the White House a fortnight ago. Pablo Casals, the Spanish cellist, assisted at the musical Friday night of last week.



PHILADELPHIA, Pa., January 19, 1894.

"THE CHIMES OF NORMANDY" will be given by the Euterpean Club at Mercantile Hall on Tuesday evening, February 2, leading roles being presented by Mrs. Albert M. Rihl, Jr.; Miss Mary Thompson, Miss Rose Connelly, Horace T. Dumont, Harvey W. Hindemyer and Joseph Craig Fox.

A concert was given by the teachers of the Columbia College of Music last Monday evening, those who played being Oscar Streland, pianist; John G. Ingle, violinist, and Louis Trein, violoncellist.

Mme. Adelina Patti will be heard for the second and last time in concert in this city early in February.

Mary Hallock, the pianist, will make a record breaking trip this week. She left Philadelphia on Monday to fill a date with the Musical Club of Colorado Springs on the afternoon of January 21, and will return from there in time to give her musical talk at the Drexel Institute on the 27th.

Wassili Leps, director of music at St. James' Church, will give the oratorio "The Childhood of Christ" on Sunday, January 24. This will be the first hearing of the work in Philadelphia. It is one of Berlioz's masterpieces. The soloists will be Mrs. Nassau, Miss Kathryn McGucken, Mr. Turney and Mr. Ringeisen.

Frederick Maxson will play the organ recital under the auspices of the American Organ Players' Club at the First Baptist Church on Saturday, January 23, at 4 p. m. Miss Marie Louise Githens, soprano, will sing "My Heart Ever Faithful," by Bach, and "Hear Ye, Israel," from "Elijah." Mr. Maxson will play a number of selections.

The following concerts have been arranged in the Drexel Institute series: January 21, piano recital by Dr. Hans Hartman, of Munich, Germany, assisted by Enrique Bruning, violinist; January 28, organ concert by Shepard K. Kollock, organist, assisted by Miss Kathryn McGucken, contralto; February 4, organ concert by Henry Gordon Thunder, organist, assisted by Henri Guest Scott, bass; February 11, organ concert by Ellis Clark Hammann, organist, assisted by Frederick E. Hahn, violinist; February 18, concert by the Kaltenborn String Quartet, of New York; February 25, concert by James M. Dickinson, organist, assisted by an instrumental septet, under the direction of Charles M. Schmitz; March 3, organ concert by S. Tudor Strang, organist, assisted by Owen S. Fitz-

gerald, tenor, and March 10, organ recital by William C. Hammond, organist, of Holyoke, Mass. The concert by the Drexel Choral Society will be given on March 30, with Miss Jennie Foell, soprano, and the Easter concert by the Drexel Chorus will occur on Monday evening, April 4, when the oratorio of "The Creation," by Haydn, will be sung.

A musicale was given in the parlors of the home of Mrs. Spencer Ervin on Tuesday last. The music was furnished by the famous Adamowski Trio. The last of the series of three concerts was given by Mrs. Ervin on Friday afternoon.

The Eurydice Chorus, under the direction of Frank Damrosch, will give the first subscription concert of its eighteenth season in Horticultural Hall on Monday evening, January 25.

The combined musical clubs of the University of Pennsylvania will hold their fifth annual concert at Horticultural Hall on the evening of February 6.

The Philadelphia Festival Chorus, under the direction of Tali Esen Morgan, of New York, is rehearsing every Friday evening in the Tabernacle Presbyterian Church, preparing to give this spring "The Creation," which it will also sing in Asbury Park during the summer.

News from Madame Pappenheim's Studio.

MADAME EUGENIE PAPPENHEIM will give her first "At Home" musicale on February 12 at her handsome residence-studio in the Evelyn, 101 West Seventy-eighth street. On this occasion the famous teacher will present to her guests several young artists who have been studying with her for several seasons and have not been heard in public before.

The well known young singer Mrs. Corinne Wiest-Anthony will appear on January 18 with the Harmonie Singing Society, and on January 27 with the Treble Clef Club in Philadelphia. Mrs. Anthony was in New York last week as a guest of her teacher.

Miss Amy Robsart Jaffray also sends good news to Madame Pappenheim and newspaper clippings from her home in Toronto which prove her continued success as a singer. She appeared lately with the Women's Musical Club in Toronto.

Pray-Baldwin-Howard-Dufft-Percy Concert.

THE choir of the Marble Collegiate Church (the foregoing) gave a concert at New Haven last week, assisted by Leo Schulz, cellist.

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BUFFALO.

BUFFALO, January 15, 1904.

A COMPLIMENTARY concert was given last Sunday night at Canisius College by the orchestra of the school. Father Bouvin is one of the finest composers and most finished musicians that Buffalo possesses. It is always a pleasure to see his refined, eager face, as he seeks a place to listen to a really good concert, or to watch him direct the orchestra of his college when seeking to arouse enthusiasm among his pupils.

Jacques Thibaud will be heard at Convention Hall on the evening of January 19.

A good local reputation as a vocal teacher it is well to attain, but when one's fame reaches a musical centre, like Cincinnati, and induces one to seek instruction of a Buffalo teacher, he may well feel complimented. Mrs. Kathyna de Mont Ford, of Cincinnati, and Miss Ida O. Day, of Wellsville, N. Y., have come to study with Harry J. Fellows. His next choir recital, that of the Delaware Avenue Baptist Church, will occur on the evening of January 19.

Another teacher of choral work, also a pupil of Ranegger, is William G. Armstrong, a Canadian baritone, long identified with the Mendelssohn Choir of Toronto, who has just been engaged as director of the choir of the Richmond Avenue Church of this city. There are many other excellent teachers of chorus choirs always busy. May we not hope for the organization of a permanent choral union? There is a big contingent of earnest musical students, who would give earnest support, and ambitious teachers willing to engage in such an enterprise.

George S. Bagnall, of the Bagnall School of Music, is director and organist of Bethany Presbyterian Church, which has always been renowned for its good music. The School of Music has a large attendance, principally of piano pupils, taught by Mr. and Mrs. Bagnall.

On Monday evening at Twentieth Century Hall Tennyson's melodrama, "Enoch Arden," with Richard Strauss' musical setting, was presented by Madame Brazzi and Mrs. George J. Sicard. Both artists evinced musical appreciation of the tragic story, complete sympathy with the theme, and its musical relation to the poem, and so thoroughly in rapport with the various changes in time and locality that the performance was an artistic success. The stage setting enhanced the beauty of the two regal looking women, who were a delight to the eye. Mrs. Sicard, in an evening gown of blue crépe de chine, and Madame Brazzi, in rose pink silk; the latter stood at the farther end of the piano, a graceful picture of statuesque repose, while Mrs. Sicard, seated at the piano, read in an informal manner the leading motifs, which she subsequently illustrated by playing certain passages, many of which occur frequently during the reading of the poem. It was a great pleasure to listen to Madame Brazzi's recital; her rich contralto voice and fine diction acquainting one with the tunefulness which should always exist in the speaking voice. Madame Brazzi evinced dramatic ability and emotional intensity, which moved her audience to tears in

the more pathetic scenes. Mrs. Sicard's introduction to the poem was a skillful playing of the music, which was intended to represent "the waves rolling upon the beach beneath the cliffs." And well did her skillful fingers depict the tone pictures, descriptive of the village street, the children at play, the love, sorrow, joy, renunciation of Enoch Arden, Annie, the sweetheart, and Philip Ray. During the reading of Philip's hopeless love, when he has his human Gethsemane, the poem and intensely dramatic music express the agony of the man, who lay suffering in the depths of the forest glades. Madame Brazzi's voice was tragic, pathetic, emotional. The recurrence of certain haunting measures of the opening theme and the unexpected transitions combined to present to the sympathetic listeners a vivid mental picture of varying periods of time, emotions and experience of Enoch's heroism, his hopelessness, "under the palm" beneath the blazing sun, when nature and solitude alike were pitiless. The entire interpretation of poem and song, by reader and pianist, episodic in relation, was given with impassioned fervor and artistic finish, which held the audience spellbound, and who by their silence and tears paid the most sincere compliment possible to the two artists until the conclusion, after which rapturous applause recalled them to the footlights to bow their thanks and to receive clusters of violets. Neighboring cities would enjoy an intellectual and musical treat if they can persuade Madame Brazzi and Mrs. Sicard to repeat this entertainment outside of our city. It is seldom possible to find such an exceptionally fine reader as Madame Brazzi, gifted with a superb voice, and so finished an accompanist, so thorough a musician as the charming Mrs. Sicard. Buffalo is to be congratulated for having taken the initiative, introducing under such favorable auspices Richard Strauss' unique tone poem.

VIRGINIA KEENE.

The Severn at the Arts Club.

EDMUND SEVERN, the violinist and composer; Mrs. Severn, pianist, and Mrs. Jessie Graham, soprano, gave a musicale Wednesday evening of last week at the National Arts Club on West Thirty-fourth street. Mr. and Mrs. Severn played the Schütt Suite for piano and violin. As violin solos Mr. Severn played "Angelus," by Viardot; "Canzonetta," by Ambrosio, and the Rondo from his Italian Suite. Mrs. Graham sang two songs by Mr. Severn, "Soul of the Spell" and "Teddy," and songs by MacDowell and Lachaume. For encores Mr. Severn gave "Memoria di Venezia" and "La Bella Contadina" from his Italian Suite and Mrs. Graham sang Mr. Severn's "Irish Lullaby."

The affair was a complete success, the artists receiving an ovation.

Mrs. Graham, who is a pupil of Mrs. Severn, has improved, and her full, rich tone production does great credit to her teacher.

Mrs. Severn was, of course, highly praised for her high artistic accompaniments.

Weingartner, Thibaud, Casals, Metcalfe, Bispham.

FELIX WEINGARTNER, Jacques Thibaud, Pablo Casals, Susan Metcalfe and David Bispham are a combination of musical stars announced for a concert in Carnegie Hall on Monday afternoon, February 15, under the management of Henry Wolfsohn. Weingartner, Thibaud and Casals are to give an ensemble program, while Miss Metcalfe and Mr. Bispham are to sing Weingartner's songs, the composer accompanying.

MUSIC IN MINNEAPOLIS.

MINNEAPOLIS, Minn., January 14, 1904.

THE Ladies' Thursday Musicale will give its annual open meeting in the Baptist Church Tuesday evening, January 19. The members and friends of the Musicale are looking forward to the concert with great pleasure, and a most interesting and attractive program has been arranged by the club.

The Minneapolis Symphony Orchestra will give its next concert January 29, and the assisting artist will be Adele Aus der Ohe, the great pianist.

Miss Esther Eugenia Osborn achieved great success in her farewell recital at Plymouth Church Tuesday evening. Miss Osborn has a fine voice, pure soprano, clear and sweet, and she sings with energy and abandon, and has great intelligence and temperament. Miss Osborn sang three operatic arias—the Michaela "C'est des Contrabandiers," from "Carmen"; Bellini's "Casta Diva," from "Norma," and the "Tu Che le Vanita," from Verdi's "Don Carlos," the rendition of which showed great intelligence and assured her success. Gustave Johnson played Milde's Polonaise, the Schubert "Ave Maria" and Paganini's "Octave Caprice" in a very able manner. William Wrigley, the other assisting artist, played three numbers. Miss Abell played Miss Osborn's accompaniments. Miss Osborn received many beautiful flowers and a cluster of lovely roses from the Ladies' Thursday Musicale, with the club pin as a souvenir. Miss Osborn will leave for Stockholm, where Herr Forssell will meet her and coach her in making her début in royal opera.

The Argosy program was very interesting. French music was the subject. Mrs. C. E. Klapp gave a paper on "French Composers and Singers." This was illustrated by songs by Miss Ednah F. Hall, piano solos by Miss Irene Wood and violin by Miss Josephine Curtiss.

C. H. SAVAGE.

Miss Howson's Studios.

MISS HOWSON is very much pleased with the work and remarkable improvement this season of a Brooklyn pupil, Mrs. Knudsen. She has had much to discourage her, inasmuch as her friends thought it unwise of her to spend further time and money on vocal culture, not considering her voice of enough importance, after spending two years with a teacher in New York. Mrs. Knudsen was advised to go to Miss Howson and see if there really was anything in her voice to warrant the expense and time required to make any great improvement. Miss Howson has worked most enthusiastically with her pupils, insisting upon gentle work and solfège and vocalizes. The result is most gratifying. The voice has developed into a sweet, velvety, full soprano of good range.

Mrs. Knudsen has not words enough to express her gratitude to Miss Howson for her constant attention to every note in her voice.

Miss Howson's Brooklyn studio is a very busy one, and there are several fine voices coming to the fore.

Miss Hetta Rivers, one of the pupils of the New York studio, Carnegie Hall, is also a pupil of great promise. Her voice is of a beautiful quality, and it will not be any fault of Miss Howson if she is not heard from on the concert platform in the near future. Miss Howson's forte is perfect intonation, showing all her pupils to be most tuneful singers.

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SAVAGE OPERA

FAREWELL WEEK.

"Tannhauser" Presented and Repetitions of "The Bohemian Girl," "Faust," and "Trovatore" at the West End Theatre.

MONDAY AND WEDNESDAY NIGHTS AND SATURDAY MATINEE.

"TANNAUSER."

Herman, Landgrave of Thuringia	Mr. Boyle
Tannhäuser, knight and minnesinger	Mr. Bennett
Wolfram von Eschenbach	Mr. Gherardi
Walter von der Vogelweide	Mr. Goff
Biterolf	Minstrel knights
Heinrich der Schreiber	Mr. Fulton
Reinmar von Sweter	Mr. Lawrence
Elizabeth, niece of the Landgrave	Mr. Paton
Venus	Mr. Henderson
A Young Shepherd Boy	Miss Rennison
	Miss Newman
	Miss Spellman

WITHOUT exaggeration, it may be said that New Yorkers never heard better presentations of Wagner's "Tannhäuser" in English. The first performance Monday night was heard by a crowded house, and the principal members of the cast were received with marked approval. The difficult septet in the second scene of the first act was for once sung without discord. Each one of the seven men sang in tune, to the astonishment of some regular operagoers who had never before heard a smooth ensemble in this number. Mr. Goff, who has heretofore enacted principally the parts of knaves—the cruel Scarpia in "Tosca," the scheming Iago in "Othello," and the wicked Count di Luna in "Il Trovatore"—showed his admirers that he could with equal skill portray the role of the chivalrous knight Wolfram. His baritone voice was good to hear, and his understanding of the part was all that could be desired.

Mr. Gherardi as Tannhäuser was not in the best voice, but he again displayed more sympathy with a thankless role than most of his rivals ever did.

Miss Rennison was happily cast as the saintly Elizabeth. As Venus, Miss Newman must have found the music too high for her voice. She is an intelligent and useful artist, but the complex character of the queen of the sirens hardly lies within the range of her accomplishments. Mr. Boyle made a sonorous and dignified Landgrave. The parts of minstrel knights were unusually well sung. Mr. Schenck repeated his skillful reading, and the members of the chorus gave a fine account of themselves in the second act. A word of tribute is also due to the stage manager, Mr. Evans.

The repertory for the week, with the casts, follows:

TUESDAY AND SATURDAY NIGHTS—WEDNESDAY MATINEE.

"BOHEMIAN GIRL."

Count Arnhem, Governor of Presburg	Mr. Wallerstedt
Thaddeus, a proscribed Pole	Mr. Goff
Florestine, nephew of the Count	Mr. Sheehan
Devilshoof, chief of the Gypsies	Mr. Belton
Captain of the Guard	Mr. Boyle
Arline, daughter of the Count	Mr. Scribner
Queen of the Gypsies	Miss Brooks
Buda, Arline's attendant	Miss Iwell
	Miss Macgahan

Conductor, Mr. Emanuel.

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THURSDAY NIGHT.		
"FAUST."		
Faust	Mr. Gherardi	Mr. Boyle
Mephistopheles	Mr. Boyle	Mr. Wallerstedt
Valentine, a soldier	Mr. McKinzie	Mr. Sheehan
Wagner, a soldier	Miss Rennison	Mr. Goff
Marguerite	Miss Newman	Miss Macgahan
Siebel	Conductor, Mr. Emanuel	
Martha		

FRIDAY NIGHT.		
"IL TROVATORE."		
Leonora	Miss Brooks	Miss DuFour
Inez, her attendant	Miss Iwell	Mr. Sheehan
Azucena, a Gipsy and pretended mother of Manrico	Mr. Sheehan	Mr. Goff
Manrico, the troubadour	Mr. Bennett	Mr. Fulton
Count Di Luna, rival of Manrico	Conductor, Mr. Schenck	
Ferrando		
Ruiz, follower of Manrico		

Monday night of this week the company opened a week at the Amphion Theatre, Brooklyn, in Wagner's "Lohengrin." Bizet's "Carmen" was sung last night. The repertory for the week will include "Tannhäuser," "Othello" and "Il Trovatore," closing Saturday night with "Bohemian Girl." In Baltimore and Washington Puccini's "Tosca" and Gounod's "Faust" will be added to the list.

After playing the Eastern cities Mr. Savage will take his company to Buffalo for two weeks, and then tour the Middle and Western States. The organization will be accompanied by its own grand opera orchestra under the musical direction of Chevalier N. B. Emanuel, one of the best equipped conductors that has visited America, and Elliott Schenck, the Wagnerian conductor, who spent eight years in study of the Wagnerian drama in Germany.

Glen Ridge Club Musicales.

MEMBERS of the Glen Ridge, N. J., Club and their guests attended a fine musicale at the clubhouse Thursday evening of last week. The artists were Miss Hildegard Hoffmann, soprano; Miss Amy Ray, contralto; Dr. Ion Jackson, tenor, and Harvey Self, basso. The four artists sang quartets by Schumann and Liza Lehmann. Miss Hoffmann, Dr. Jackson and Mr. Self sang the trio from "Faust." Each of the singers was heard in a solo. Miss Hoffmann sang "Nymphs and Fauns," by Bemberg; songs by Arthur Foote and two by Henry Holden Huss—"The Jess'mine Bush" and "Ballad of the Sirens." Miss Ray sang "A Fairy Love Song," by Willeby; "Greeting," by Hawley, and "A Red, Red Rose," by Hastings. Dr. Jackson sang three old English songs; a song by W. G. Smith, "Oh, How Fair," from "Martha," and "Where E'er Ye Walk," from Handel's "Semele." Mr. Self's list included an Irish melody and songs by Tipton, Hatton and Cowen. There was another concerted number, "Night Hymn at Sea"; a duet by Goring-Thomas, sung by Miss Hoffmann and Dr. Jackson. Robert A. Gaylor was the accompanist.

Madame Blye.

MME. BIRDICE BLYE has played during the past week for the Woman's Philharmonic Club at Carnegie Chapter Room, at the Church of the Ascension, for the Professional Woman's League, a musicale at the Niehaus studio and some private affairs. Madame Blye has added some of the compositions of E. R. Kroeger to her repertory, and is playing them with considerable success. She leaves this week to fill engagements in the West, beginning with a recital in Indianapolis, January 26.

MENDELSSOHN TRIO
CLUB CONCERT.

Hotel Majestic, Monday Afternoon, January 11.

Trio, op. 1, No. 3	Beethoven
Song, Verborgenheit	Hugo Wolf
Sonata for piano and cello	Rubinstein
Moderato assai, Moderato	
Songs—	
Heimliche Aufforderung	R. Strauss
Die Nacht	R. Strauss
Trio, op. 15	Smetana

HE concerts by these three talented young men—Alexander Saslavsky, Victor Sörlin and Charles Gilbert Spross—are adding to the reputation of the performers and advancing the love of serious music on the upper West Side. Andreas Schneider, the assisting vocalist, proved a genuine delight to the audience which crowded the handsome ballroom of the hotel. It is evident that he has studied the difficult songs by Hugo Wolf and Richard Strauss, for his singing of them was not an imitation of any other artist. The young baritone has voice and intelligence, and in addition he displayed a sympathy with the texts and music that raised his interpretations to a high artistic plane.

Only praise is to be recorded for the performances by the Trio Club. These young men, after playing together for three seasons, thoroughly understand each other, and so it matters not whether they are heard in one of the early Beethoven numbers or a work replete with weird beauty and warm color, like that by Smetana, the Bohemian composer.

The two movements from one of Rubinstein's melodic 'cello sonatas also provided moments of real enjoyment. Mr. Sörlin, the cellist of the club, has a beautiful tone and ample technic. The pianist, Mr. Spross, is a fine ensemble performer.

Monday afternoon, February 8, is the date of the third concert in the present series.

Frau Mielke in Berlin.

FRAU ANTONIA MIELKE, who is well remembered here as one of the early Wagnerian prima donnas at the Metropolitan Opera House, has settled in Berlin as a vocal pedagogue, and is meeting with exceptional success in that capacity. In 1890, 1891 and 1892 Frau Mielke sang at our Opera, at all the important music festivals in the East and West, at orchestral concerts under Anton Seidl, Theodore Thomas and Arthur Nikisch, and at the "Parsifal" production (under B. J. Lang) in Boston, where she filled the role of Kundry. This large experience eminently fits Frau Mielke as an instructress of unusual ability, and her pupils will doubtless be heard from soon at some of the leading European opera houses.

Wirtz Piano School Recital.

AT the recital tonight the following will take part: Gustave C. Wirtz, Lillie Breng, Mae Symes, Adolf Roemerann, Louise King, Grace Locher, Tessie Göllhofer, Isabel Carroll, Annie Tucker, Viola Danielson, Florence Brown, Frank Bagge.

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LIEBLING



BOSTON, Mass., January 16, 1904.

THE first meeting of the Brookline Trio Club was held at Mrs. Sweetzer's house on Warren street Wednesday evening of last week. Miss Cummings and Miss Russell played upon the piano, and Miss Viola Davenport sang with distinct success. Miss Davenport, who is a pupil of Clara Munger, really made quite a sensation with her singing. After her first aria—the one from "Traviata"—she was recalled three times most enthusiastically. Her second group was: "Chanson d'Amour," Mrs. Beach; "Reverie," and waltz, from "Romeo and Juliet."

After the waltz the applause was so continued it was impossible to decline an encore, and Miss Davenport sang "Elle et Moi," by Mrs. Beach. It was a matter of great regret that she was unable to sing at Mrs. Field's Somerset concert on the 11th, but she will be heard at the third in the series in February. Among those who were at the concert were Mrs. DeForest Danielson, Mrs. William F. Whitney, Mrs. Robert M. Morse, Mrs. William E. Weld, Mrs. R. D. Evans, Mrs. Thacher Loring and Miss Loring, the Misses Mills, Mrs. S. B. Field, Miss Estelle Kimball, Mrs. Francis Allen, Mrs. McLeod and Miss Alice Cole.

MISS Laura van Kuran, who is a pupil of Clara Munger, sang at very short notice at the first of the three subscription concerts Mrs. S. B. Field is giving in the ballroom of the Hotel Somerset. The program included selections by the Olive Mead String Quartet, consisting of Miss Mead, first violin; Elizabeth Houghton, second violin; Gladys North, viola, and Lillian Littlehales, cello; Miss Lilla Ormond, contralto soloist, and Miss Laura M. van Kuran, soprano. Miss Van Kuran is a fine musician and possesses a voice that is sympathetic and rich in quality. She was warmly applauded and achieved a success.

When Miss Van Kuran sang for the Thursday Morning Club last week she was heard to great advantage in "Povera Pellegrina," Scarlatti; "Er liebte mich so sehr," Tschaikowsky, and "Mignarde," Dell' Acqua. Everyone who heard her work expressed themselves enthusiastically, and as the Thursday Morning Club is largely composed of musical people and musicians the compliment was all the greater.

MISS Lillian Shattuck, who was with Madame Edwards for four years, is now a member of the Boston Ideal Opera Company. Miss Shattuck sings the mezzo roles in all the standard operas and has made a distinct success. The company is visiting all the principal cities in the South. Notices of the different operas that have been

rendered all speak of Miss Shattuck's fine voice, her excellent method of using it, and her purity of tone.

FIVE of Priscilla White's pupils will take solo parts in "King Rene," which is to be given at Lasell Seminary in Auburndale some time in February. Miss White is at the head of the vocal department of the school, which she has developed and enlarged greatly since she took command. She is assisted by Helen Goodrich, and their work is most successful. In her city studio Miss White has all her time filled, so that her winter's work is exacting. Marion Bate, one of her pupils, sang "The Messiah" at Phillips Church during the holiday season.

At Pianola Hall, Steinert Hall Building, Tuesday evening, January 12, a recital was given by Miss Elsa Leonard, pianist, pupil of John C. Manning, and Frederick Parker Hastings, baritone, pupil of Frank E. Morse. Mr. Hastings sang "Victorious, My Heart" (Carissimi); "A Cavalier's Song" (Allitsen) and "Eliland," song cycle, by Von Fielitz. A Schumann recital will be given January 26.

AN informal musicale was given Monday evening at the residence of Mr. and Mrs. J. Montgomery Sears, 12 Arlington street, to which only a few intimates were invited to hear Miss Maude MacCarthy, the young Irish violinist, who is visiting in Boston, and Wallace Goodrich, organist.

MADAME Birdsall-Strong will give a pupils' musicale at Symphony Chambers on Wednesday evening, January 20.

MISS Anna Miller Wood gave a studio recital on Wednesday afternoon at the Pierce Building. Miss Mary Ellis, violinist, and Miss Blanche Tibbits, accompanist, assisted. Her program was: "Through the Long Days," Foote; "The Year's at the Spring," C. K. Rogers; Folk Song, Chadwick; "Memnon," Foote; "O Swallow Flying South," Foote; Spanish Dances, Sarasate; Cycle of Songs, Schumann; "Frauen Liebe und Leben," Schumann; "Canzonetta," D'Ambrosio; "Chanson Valaque," Kervéguen; "Havanaise," Paladilhe; "C'est Mon Ami," Marie Antoinette; "Le Chevalier Belle-Etoile," Holmes.

A program was recently rendered at Manchester, N. H., by Miss Verna Jenks, pianist, and Waldo C. Masten, baritone, pupil of John Jewett Turner. A Manchester critic said: "Mr. Masten is too well known in Manchester as a

church and concert singer to need any introduction. Suffice it to say that last evening he was in excellent voice and sang in a manner which won him deserved and most enthusiastic applause. He sang admirably, and it was a pleasure to all present to hear him. Mr. Masten's singing, like good wine, seems to steadily improve with age." His numbers were: "Where'er You Walk," Handel; "Bedouin Love Song," Marston; "Fleeting Vision," Massenet; "The Wishing Stream," Chadwick; "Euthanasia," "Sweetheart." This was Mr. Masten's first recital.

"The Flight of the Eagle," by Homer Norris, will be given in this city some time during February.

THE musical part of the program for the third meeting of the Bach-Brahms Club was as follows: Inez Story, Tosti, Mozart; Fred Cutter, Tosti, Scarlatti, Brahms; Edith Clarke Patterson, Cesti, Lotti, Fauré.

MISS Olive Brooks, of Everett, pupil of John Jewett Turner, gave her second annual recital on January 7. She was assisted by Miss Ethel Robinson, violinist, who studies singing with Mr. Turner, H. D. Strong, pianist and accompanist. Miss Brooks sang "Whither," "Once Again" and "Spring," by Lassen; "Wie Melodier," Brahms; "Ob heller tag," Tschaikowsky; "At Parting," Rogers; "My Bairnie," Vannah; "An Open Secret," Hoodmans. Miss Brooks was congratulated upon the gain she had made during the year in legato, sustaining power, volume, brilliancy and style.

Busoni will give recitals in this city on the evening of February 16 and the afternoon of February 20.

MISS Coletta Ryan, whose "Parsifal" has recently appeared in THE MUSICAL COURIER, is receiving congratulations on her biography of Berlioz, which was given at the Thursday Morning Fortnightly Club Thursday last.

AT her fourth annual concert next Friday evening, January 29, at the Newton Clubhouse, Newtonville, Miss Annah May Howe will be assisted by Karl Ondricek, violinist; Hermann Heberlein, cellist; Viola Davenport, soprano; Oscar Hogan, bass, and the Howe Trio.

FRANCIS Rogers, of New York, will sing a group of Elliot Schenck's songs at Mrs. T. J. Bowker's musicale Monday night at her home on Beacon street. On Saturday he will be here again for Mrs. Knyvet Sears' musicale that evening. On Monday Mr. Rogers will sing in the series which the Neighborhood Club of West Newton are giving.

DUBOIS' "Seven Last Words of Christ" will be sung at People's Temple Sunday evening by Warren W. Adams' chorus of seventy-five voices, assisted by Mrs. Caroline Crane Tilton, George Dean and Clarence E. Hay.

MRS. Bertha Cushing Child, contralto, is now making an extended concert tour in Canada for the second season.

A series of public organ recitals will be given in the North Avenue Congregational Church, Cambridge. The first will be next Monday evening. Mrs. Fay Simmons Davis, organist of the church, will be assisted by Mrs.

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Under Direction of HENRY WOLFSOHN, New York, and Bureau of Fine Arts, Chicago.

Walker. The program will include compositions by Bach, Mendelssohn, Haydn and others. The second concert will be given February 15. George Deane, tenor, will assist.

The program of Carl Faehn's piano recital in Huntington Chambers Hall, January 27, contains several works which are seldom heard, and will be of great interest to music lovers and professional people. Mr. Faehn's recognized authority as an interpreter of Beethoven's works will lend additional interest to the performance of the Grand Sonata, op. 106, a piece seldom heard nowadays. The complete program is as follows: Overture from the Twenty-ninth Church Cantata (transcribed by Saint-Saëns), Sarabande from the Fourth English Suite, Bourrée from the Second Violin Sonata (transcribed by Saint-Saëns), Bach; "Auf Dem Wasser Zu Singen," "Du Bist die Ruh" (transcribed by Liszt), Schubert; Grand Sonata, op. 106, Beethoven.

Mrs. Schumann-Heink will give her only song recital in Boston this season at Symphony Hall, Wednesday afternoon, January 27. She will sing a recitative and aria from Handel's "Rinaldo," Schubert's "Du Bist die Ruh," "Wohin" and "Der Wanderer"; Schumann's cycle, "Frauenliebe und Leben"; Franz's "Gute Nacht," "Im Herbst," "Es hat die Rose sich beklagt"; Hugo Wolf's "Heimweh," Brahms' "Sapphische Ode," Liszt's "Die drei Zigeuner," and a recitative and aria from "St. Paul."

Music of the Week.

Monday—Jordan Hall, 8 p. m. Concert of the People's Choral Union, Samuel W. Cole conductor.

Tuesday—Jordan Hall, 8 p. m. Song recital by David Bispham, baritone. Harold G. Smith will be the accompanist.

Thursday—Potter Hall, 8 p. m. Second concert of the Hoffman Quartet. Alfred De Voto will be the pianist.

Friday—Symphony Hall, 2:30 p. m. Twelfth public rehearsal of the Boston Symphony Orchestra.

Saturday—Steinert Hall, 3 p. m. Piano recital. Carl Behr, cellist. Symphony Hall, 8 p. m. Twelfth concert of the Symphony Orchestra.

Dr. Lawson Sings in Washington.

DR. FRANKLIN LAWSON went to Washington, D. C., last week, to appear as tenor soloist at the house warming given by the "gold king," Thomas F. Walsh, of Massachusetts avenue. His pupil, Charlotte Ravenscroft, sang, and both united in duets. The new organ was used for the first time, and the magnificent residence contained 800 guests. Dr. Lawson's clear and pure tenor voice and the fine quality and temperament of Mrs. Ravenscroft caused much spontaneous applause. Last Sunday he sang the tenor solos in Handel's "Judas Maccabaeus" at the South Church, and next Sunday Gaul's "The Holy City" is to be sung. He is familiar with Elgar's colossal new work, "The Apostles," soon to be sung here. Some time ago, when he sang at Portland, Me., the Daily Press said: "Dr. Lawson made a most favorable impression by his careful and artistic rendition of 'Spirito Gentil,' from Donizetti's 'La Favorita.' Dr. Lawson possesses a tenor voice of considerable power and knows how to use it." Dr. Lawson was the soloist at the first organ recital at the South Church on Monday afternoon.



MILAN, JANUARY 5, 1904.

LCHRISTMAS and New Year's Day were observed in all due form both outwardly and, as far as is possible to ascertain, regarding the inner man with the greatest hilarity and pleasure. On the eve of the holidays walking in the principal streets, and especially in the galleria, was not to be thought of. Such a hullabaloo as there was! A sort of Bedlam let loose affair! But everyone gave himself up to what he considered thorough enjoyment, and as long as the desired object was attained there was general satisfaction on all sides.

The Americans and English celebrated Christmas with the regulation roast turkey and plum pudding dinners, and many were those, "stuffed with sage and onions to the eyebrows," who heaved a sigh (not saintly) and said: "Well, it is a jolly good thing that Christmas comes once a year anyhow."

Here the Italians celebrate three consecutive feast days—Christmas eve, Christmas Day and St. Stephen's Day (December 26). Sounds something like the contrary of the man Billy Birch used to tell about, who said he had nothing to eat for three days, "yesterday, today and tomorrow."

But to return to the feast days. St. Stephen's Day is the signal for the opening of the Carnival season in all the theatres.

At the Lirico here Puccini's "Bohème" was the opera selected for the first performance, with Signorina Caprile as Mimi, Signora Campagnoli-Cremona as Musetta, and the tenor De Neri.

The theatre was crammed—there is no other suitable word—and, owing to a mistake which often occurs in Italian theatres, a number of tickets were sold twice over, and the question was solved very simply, as the leading spirits of the theatre seemed to think. The first comers stayed to hear the performance by right of "possession being nine points of the law." Those who came later had their money refunded and betook themselves elsewhere.

On account of the excitement resulting from the mistake just mentioned almost all of the first act was lost. But later performances proved to show nothing remarkable in that or in any other act. The Campagnoli-Cremona, though, is a very good Musette and is always welcome.

Regarding the other theatres it is only possible to mention what is said. At the Dal Verme was given "Ruy Blas," but it seems that none of the artists were ready with their parts, and so badly were they prepared that the finale of the second act had to be repeated three times so that the "Regina" might get the right intonation! Enough for "Ruy Blas."

The ballets "Excelsior," at the Dal Verme, and "Copelia," at the Lirico, were well staged and well appreciated by the audiences.

At the Manzoni the actress Virginia Reiter and her leading man, Carini, had one of their usual successes with "Francillon," and Emilio Zago with his Venetian dialect company kept an audience in a merry mood at the Filodrammatici with "I Quattro Rusteghi."

The minor theatres were also in full blast.

At the Costanzi, of Rome, was given "Tristan and Isolde," with Amelia Pinto, the tenor Giraud, and Luigi Mancinelli as conductor. The King and Queen were present, this having been their first appearance at a serata di gala, but, unfortunately, after the first act the news was brought of the death of Zanardelli, and the sovereigns were of course compelled to leave the theatre. The performance was continued and was a most successful one.

The announcement is made of the marriage of Maestro Giacomo Puccini at Torre del Lago with Madame Elvira Adele Bonduri Gimignani. Only the most intimate friends assisted at the ceremony.

FIDELIO.

Glenn Hall Dates.

GLENN HALL, the tenor, has a number of important engagements booked for the near future. He is soon to sing at the White House at a musicale given by the President, and later in the season he sings twice with the Handel and Haydn Society of Boston. In May he goes on tour with the Theodore Thomas Orchestra.

His bookings to date are as follows:

January 11—Recital, Norwalk, Conn.

January 14—Concert, Union League Club, of Brooklyn, New York.

January 22—Musicale, given by President and Mrs. Roosevelt, at the White House.

January 31—Private musicale, New York city.

February 8—Assist Mendelssohn Trio, New York city.

February 16—Elgar's "Caractacus," with Evanston Oratorio Society, Evanston, Ill.

February 25—"The Messiah," Denver, Col.

March 1—Recital, Toledo, Ohio.

March 6—"The Elijah," Handel and Haydn Society, of Boston, Mass.

March 17—"Stabat Mater," Johnstown, Pa.

April 3—"Hora Novissima," with Handel and Haydn Society, of Boston, Mass.

May 12 and 13—Gade's "Crusaders" and Verdi's "Requiem" at Nashua (N. H.) annual festival.

May 16 to 28—En tour with Theodore Thomas Orchestra.

Heinrich Meyn Improving.

MERIK MEYN was recently operated on for appendicitis, and the operation was completely successful. While his condition is all that could be desired, it will be some time before he will be about.

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DENVER.

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1631 CALIFORNIA STREET, DENVER, Col., January 9, 1904.

A NEW departure in Denver is a series of "full dress" concerts on Sundays evenings in a downtown church. This is surely an innovation, but a large audience assembled for the first one given recently.

Our church music in Denver is generally good; that is to say, our choirs are composed of singers of more than average ability, and it is possible to visit almost any of the churches at any time and be sure of hearing good music well rendered, without operatic or "erratic" attempts at "effect."

Hence travelers through our State who visit Denver find it pleasant and edifying to attend church. The music is to many people an important feature of the services.

The Tuesday Musical Club have engaged Miss Glen Priest, violinist, for their second evening concert, and set apart the 26th inst. for the concert.

The Symphony Club meets regularly just before each symphony concert of the Denver Orchestral Association, and the club's president, Miss Florence J. Taussig, analyzes the work to be performed by the orchestra, and demonstrations of each part are made on two pianos by members of the Symphony Club.

Miss Taussig is a thorough musician and gives most interesting and graphic descriptions of the symphonies, and these meetings are largely attended by the students and others.

Students of the Denver Music and Fine Arts College gave a public recital recently in Grace Church, and acquitted themselves with credit to Dean Blakeslee and Professor Housely.

The Glee Club of Colorado College came up from Colorado Springs the other evening, and their friends enjoyed their jolly songs very much in the Woman's Club Auditorium.

Robert W. Stevens, who has come to live in the sunshine of Colorado from Chicago, where he taught for a number of years, is to give a professional recital in the Knight-Campbell Recital Hall on the 17th, to which the teachers of the city have been invited. Mr. Stevens occupies the Chair of Music at the State University at Boulder.

Mrs. Lambert Smith, a talented pupil of Miss Taussig, entertained her friends Wednesday evening, with the assistance of Emilie Brandt, soprano; Geo. H. Harvey, cellist, and the Du Pre Trio. Mrs. Smith and those assisting rendered a very pleasing program, and the large party of musical people present showed their appreciation by according hearty applause.

FRANK T. MCKNIGHT.

"A New Vocal Method."

S. C. BENNETT is very busy writing his new book of vocal studies, which he expects to have completed during the present season. Before publishing the work, however, Mr. Bennett will give a few public recitals for the purpose of testing or illustrating the prominent features of the method, his aim being to produce a

work that will be the most practical and progressive of anything in the line of vocal studies heretofore presented.

The arrangement of the exercises differs somewhat from those of the traditional voice culture studies, and are purely original in form.

A few of Mr. Bennett's pupils will, during the recitals, vocalize the exercises, showing the results which follow the application of the principles at various stages of progress.

THE FRANCIS WALKER STUDIOS.

MR. WALKER'S literary and artistic organization, the Studio Salon, held its January meeting on Tuesday evening, January 12, with nearly 100 members present to enjoy a superb program. There was first a brief lecture by Stuart Henry on "The Historic Salons of Paris." Mr. Henry has lived much in the French capital, and has large acquaintance with its celebrities of past and present. In his books and his contributions to the leading magazines he has drawn largely upon such stores of study and experience, but has perhaps never done anything more brilliant than this delightful talk in the Walker Studios. The witty stories of the famous salon of the Hotel Rambouillet were especially appreciated. A half hour play, "Memories," was capitally done by Mrs. Grace Gayler Clark and W. D. Stedman. Both these talented people are likely to be members of the strong company Sydney Rosenfeld is making up for his new theatrical enterprise soon to be launched. Mrs. Clark was the famous Ann Berry with James A. Herne in "Shore Acres." She begins soon a series of lectures and readings in the well known Morningside School, conducted by the Misses Johnson. Mr. Stedman is an actor of large experience, having been leading man with several famous stars and in stock companies of the large cities. The short play was most perfectly done by Mrs. Clark and Mr. Stedman. Mme. Delhaze-Wickes played two of the Chopin preludes, a sparkling fantaisie by Palumbo and the immensely difficult Etude de Concert, dedicated to her by Martucci. She is engaged for all the salon evenings.

Mr. Walker's own contribution to the program was the recitative and aria from Apolloni's opera, "L'Ebreo," with the prelude of a graphic description, which much enhanced the effect of his noble singing. He has rarely been in better voice.

Among the members and their guests were Mmes. Cecil Phillips, Lewis O'Brian, Sydney Rosenfeld, T. I. Holcombe, MacPheeters, Comstock, Theodore Conolly, Mary W. Ketchum, W. J. Clark, Florence Brooks Hiley, Frederick D. Nye, Schaefer, Everett, Marian van Duyn, Hustace Simonson, the Misses Fannie S. Rouss, Ray Spencer, Jessie Tara, Ruby Rees, Schaefer, Johnson, Dr. A. Lenora White and E. A. Sargent; Hustace Simonson, C. O. Phillips, Theodore Connolly, Frederick D. Nye, J. J. Barr, Edward W. Gardner, Erwin Steif, Reginald Jaffray, Cummins, Rev. T. I. Holcombe, Stephen R. Hewlett, Francis J. Oppenheimer, W. J. Clark and Dr. Lewis O'Brian.

On Tuesday evening, January 19, Rubin Goldmark's "Parsifal" lecture was given, too late a date for a detailed report here, but on the strength of Mr. Goldmark's great reputation the salon members eagerly subscribed for 100 tickets at their meeting, so another success was scored in the Francis Walker Studios in Sixty-seventh street.

CASALS A SUCCESS.

PABLO CASALS, the Spanish violoncellist, made his début, with orchestra, at Daly's Theatre on Tuesday afternoon, and in the Haydn D major Concerto revealed himself to be one of the best players heard here for many musical moons. From South America, where Casals toured with Harold Bauer, and from London and Paris had come rose colored reports of the young violoncellist's exceptional accomplishments. It was remembered, too, that Casals shared with Mme. Emma Nevada the honors of her American tour some years ago. Not until last week, however, was it possible for local music lovers to hear him and to decide for themselves that his artistic prowess quite justified the reputation which had preceded Casals here.

He at once established his musical mettle by choosing the staid Haydn Concerto as the medium for his début. This work has no message for the mere virtuoso. It is music written for music's sake, and on that very account it is extremely difficult music to play. The melodic lines are broad, the passage work is an integral part of the organic whole, and the directness and transparency of the orchestral accompaniment throw the solo voice into almost microscopic relief. Before all else Pablo Casals is a musician, and he entered into the spirit of his task with reverence and no lack of enthusiasm. Palpably master of the whole bagful of virtuoso tricks, he dulled them of their external significance and impressed them to do service in the cause of art pure and simple. His up and down bow staccati, his sure grip of chords, his fleet fingered left hand and his loose bow wrist, all this paraphernalia with which the average virtuoso seeks to astonish, was used by Casals merely as so many correlated aids to a performance perfect in every musical and technical detail. His phrasing was as well considered and as plastic as the enunciation of a great singer. It is precisely this vocal style of delivery that constitutes the chief charm of all the famous masters on stringed instruments. Sarasate, Ysaye, Thibaud, Kreisler, Gerardy and Hekking, to name but a few, "breathe" and phrase according to vocal rules. Casals is helped in his music making, furthermore, by a peculiarly rich and vibrant tone, of ample volume, multicolored, and never forced or "scratchy." The changes of bow are accomplished elegantly, and, in fact, there is no technical difficulty in either hand which Casals does not master with ease and polish. It was, taken altogether, a performance so thoroughly satisfying in every respect that the audience felt loath to part from the player without some additional musical communion, and after many recalls he added to the program an unaccompanied Bach encore. This first appearance of Casals was an unqualified success, and whets curiosity to hear him in recital and in the modern repertory.

Madame Schumann-Heink's Farewell Recital.

HENRY WOLFSOHN announces that Mme. Schumann-Heink will make her first appearance here this winter in a song recital in Carnegie Hall on Friday afternoon, February 5. This will be her farewell appearance here in this style of entertainment for some years to come, and on this occasion will present a program unlike anything that she has sung here in the past.

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NEW JERSEY'S MUSIC CENTRE.

EAST ORANGE, N. J., January 14, 1904.

THE past month has been an unusually slow one in point of musical happenings. This was due probably to the advent of the holidays, which invariably cause a break in the musical activity.

This is the season for dances and receptions, and it is a discouraging fact that the interest in high class music wanes in social circles from year to year. We have a number of societies which develop good music and encourage taste and understanding; but society in general is indifferent to musical art and artists. One phase that is really alarming is the fact that the piano is steadily losing in popularity among the people who can afford to pay well for instruction. There is too much hard work associated with it to suit the aristocratic misses and masters, and in many cases a season or two of this strenuous labor more than satisfies them. And in these pampered communities the little Marjories and Harolds invariably secure the consent of their indulgent parents when they express the wish to discontinue lessons.

Another circumstance that calls for comment is the growing admiration for the mandolin. Rich and poor alike patronize this instrument, some families paying as much as \$3 an hour for instruction. From my point of view there is nothing reprehensible in this tendency, as the mandolin is a refined instrument, in no way to be compared with the banjo, and it is possible to make very beautiful, sensuous music upon it. But it has its limitations. It is a lyric instrument, without the resources of the violin; yet some professional mandolinists can do wonderful "stunts" upon it.

Violinists are rare in the Oranges, for some unaccountable reason, and there is little demand for violin teachers. Ensemble music of all descriptions has the greatest vogue—orchestral, chorus and chamber music. Yet, taking solo work into consideration, aside from vocal, the piano is still the most universal, and our teachers of this instrument need not fear starvation for awhile. But the growing tendency is to discard the study of the piano, and pianists would do well to add another string to their bow.

The important musical events of the past month were the concert given by the Hayden Orchestra (with Miss Grace Munson, contralto, as soloist) and the December musicale of the Tuesday Musical Club.

Newark was more active, and there were a number of excellent concerts and recitals held in that city. As Orangeites are in the habit of attending these affairs, there has not been any real necessity for local music. And the greatest disturber of our musical progress has been the ubiquitous "Parsifal" lecture. Everywhere did these lectures pop forth, and it made no difference whether the lecturer was qualified to discuss the subject or not, the "talks" were notwithstanding well attended.

The Tuesday Musical Club is perennially full of life, owing to the energy and ambition of the president, Mrs. Franklin Field, Jr. Taken in the aggregate, the membership of this club consists of as womanly and earnest a body of club women as are to be found anywhere, and its success is largely due to the discretion and fair mindedness of its officers. At the December musicale the fol-

lowing took part: The Misses Edna Crowe, Laura Stucky, Laura Reifsneider, Juliette Girardot, pianists; the Misses Mina Assmann and Carolina Molina, vocalists, assisted by Charles Mecklem, cellist. Miss Molina is one of our most promising sopranos, possessing a powerful, cultured and sympathetic voice, in addition to an exquisite stage presence, to which is joined a winning modesty of demeanor.

CLARA A. KORN.

THE PHILADELPHIA ORCHESTRA.

PHILADELPHIA, January 16, 1904.

JOHN WITZEMANN, a member of Conductor Scheel's forces, will be the soloist at the ninth public rehearsal and the ninth symphony concert to be given by the Philadelphia Orchestra at the Academy of Music on Friday afternoon, January 22, and Saturday evening, January 23. Special interest attaches to the appearance of Mr. Witzemann as a soloist, not only on account of his ability as a performer but also because of the fact that he is a Philadelphian. He will play Wieniawski's Concerto in D minor. The program will open with Weber's "Freischütz" overture, and besides the solo number will consist of Bach's Suite in B minor for string orchestra, with flute obligato, by Mr. Rodemann, and Haydn's Symphony, No. 15, in B flat major. An interesting point in connection with these last named numbers is that both of them will be given as originally scored, and played with the same instrumentation used by Bach and Haydn themselves.

The program for the special Thibaud concert, to be given by the orchestra at the Academy of Music Saturday afternoon, February 13, at 2:30 p. m., has been arranged, and those who are present on that occasion will have an opportunity of hearing this marvelous violinist in a range of works which will display his genius to the greatest possible advantage. He will play the Bruch Concerto in G minor, Saint-Saëns' "Havanaise" and Sarasate's "Gypsy Dances," all with the orchestra of course. The orchestra, under Mr. Scheel, will contribute four numbers to the program.

A musical event of uncommon interest will be the appearance of Mme. Schumann-Heink at the tenth public rehearsal and the tenth symphony concert, to be given by the orchestra on January 29 and 30.

William L. Whitney International Vocal School.

MME. ETTA B. HOBBS, who has been singing with success in London, has just returned to Boston, and will be heard in concerts during the season. Madame Hobbs will also be connected with the International Vocal School.

Myron L. Whitney, Jr., who represents the International School in New York, sang at the White House, Washington, on Friday, January 15.

Reisenauer's First Recital.

ALFRED REISENAUER, the German pianist, will give his first recital in Mendelsohn Hall on Monday afternoon, February 8. Reisenauer makes his début January 29 and 30 with the Philharmonic Society.

MADAME BLAUVELT'S RECITAL.

Waldorf-Astoria, Thursday Morning, January 14.

Una voce poco fa (Il Barbiere)	Rossini
Lotosblume	Schumann
Guten Morgen	Grieg
O, Wüßt Ich Doch Den Weg Zurück	Brahms
Will Niemand Singen	Hildach
Charmant Papillon	Campra
L'absence	Bizet
Pourquoi	Delibes
Bolero from Les Vépées Sicilienne	Verdi
My Heart	Randegger, Jr.
Roses After Rain	Lehmann
My Bairnie	Vannah
Ecstasy	Beach
They Say	Randegger

MADAME BLAUVELT'S recital in the Astor Gallery, under the auspices of the Haarlem Philharmonic, preceded the annual breakfast of the society. Altogether it was one of the most brilliant entertainments given in New York this winter. The famous soprano never sang more beautifully, and not enough can be said in praise of her distinct enunciation of the texts in the four languages—Italian, German, French and English. She sang the familiar aria from "The Barber of Seville" with arch sweetness. Her phrasing and trilling revealed the consummate artist. It was in the singing of the German songs where Madame Blauvelt showed growth in her art. There seemed almost a discrepancy in the extreme girlish appearance of the singer and the depth of sentiment she expressed in the Brahms lied, "O, Wüßt Ich Doch Den Weg Zurück." The "Guten Morgen," by Grieg, and "Will Niemand Singen" belong in the category of optimistic songs, and the clear, silvery voice of the singer accorded well with their poetry and music. The "Bolero" from Verdi's "Sicilian Vespers" is one of Madame Blauvelt's "battle horses," if such a vigorous term can be applied to a prima donna who represents the personification of dainty womanhood. She sings the "Bolero" with the brilliancy that scintillates. No wonder the people in Rome who heard Madame Blauvelt in this Verdi show raved over her! Voices like hers are not heard every day in Italy.

As three of the five English songs on Madame Blauvelt's program are by women composers, the prima donna is in danger of being charged with loyalty to her sex. "My Bairnie," by Kate Vannah, proved so good a song that the audience redemanded it. "Roses After Rain," by Liza Lehmann, is a capital song, although the accompaniment is rather commonplace. "Ecstasy" is one of the best songs written by Mrs. Beach, of Boston. The two songs by the Randeggers have individuality, the one by the father not more so than the other by the son. Madame Blauvelt was repeatedly called at the close of the recital, and as the audience manifested no desire to depart she added an extra song, "The Stolen Wings," by Willeby.

Isidore Luckstone was at the piano, and that means that Madame Blauvelt's accompaniments were most artistically played.

At the breakfast, served in the large ballroom, Madame Blauvelt occupied the seat of honor.

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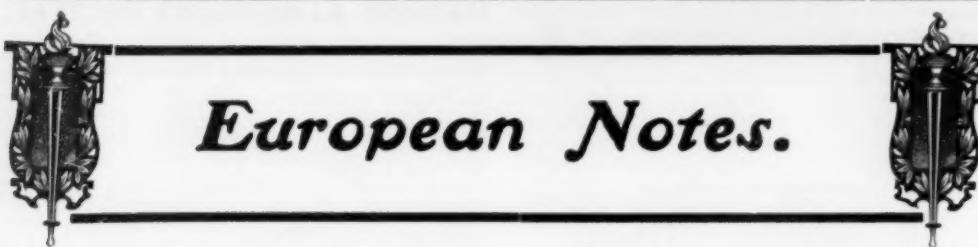
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PABLO CASALS

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European Notes.

Dr. Max Burkhardt's three act popular opera, "König Drosselbart," had a very favorable reception at Cologne.

The program of the Leipsic New Theatre for December last was as follows: December 2, "Rigoletto"; 5th and 8th, "Don Pasquale"; 6th, "Der Freischütz"; 9th, "Les Troyens" (first part); 11th, "The Barber of Seville"; 13th, "The Huguenots"; 15th, "Così fan tutte"; 16th, "Mignon"; 18th, "La Cloche de l'Hermitage"; 20th, "Il Trovatore"; 21st, "Zar und Zimmermann"; 23d, "Daughter of the Regiment"; 25th, "Oberon"; 26th, "Lohengrin."

During the last week in December the Dresden Opera produced: December 20, "Les Contes d'Hoffmann"; 21st, "Götterdämmerung"; 22d, "Alpenkönig und Menschenfeind"; 23d, "Mignon"; 24th, "Hänsel und Gretel"; 25th, "Die Meistersinger"; 26th, "Le Nozze di Figaro"; 27th, "Benvenuto Cellini."

The Vienna Philharmonic produced at its fifth concert on January 10, under the direction of Dr. Muck, of Berlin, Mozart's Symphony in C (with the concluding fugue); Brahms, "Variations on a Theme by Haydn," and Beethoven, Symphony, A major, No. 7.

Director Safanow at his symphony concert at Vienna, January 8, presented Beethoven's Seventh Symphony; Strauss' "Tod und Verklärung"; two dances from "Idomeneo," by Mozart, and the overture to "Romeo and Juliet," by Tchaikowsky.

Kublik on January 7 played at a concert in the Music Society's Hall, Vienna, Mendelssohn's Violin Concerto; Vieuxtemps, A minor Concerto, and numbers by Molique and Paganini. The American pianist Alma Stencel performed works by Mendelssohn, Brahms, Chopin and Liszt.

The Bohemian String Quartet gave its third Vienna concert on January 8. The program was: Suk, String Quartet, B flat major, op. 11; Tchaikowsky, Piano Trio, A minor (op. 50); with Teresa Carreño at the piano; Beethoven String Quartet, B flat major (op. 18).

The pianist Victor Benham will give January 22 a piano evening at the Ehrbar Hall, Vienna.

Paula Szalit has been giving concerts in Bremen with great success. The critics praise her perfect technic, her intelligent conception and the elegance and grace of her execution.

The Emil Sauer concert, for the benefit of the Hietzinger Gymnasium, took place on the 12th at Vienna. The performances were: Beethoven, "Sonata Appassionata"; Schumann, "Nachstück"; Chopin, Phantasie, op. 49.

Nocturne Etude; Liszt, "Liebestraum," No. 3; "Rhapsodie Hongroise," No. 12, and some of Sauer's own compositions, "Propos de bal" and "Meeresrauschen." The net proceeds were devoted to the benefit of the pupils of the gymnasium.

Teresa Carreño selected the following program for her concert on January 13 at the Bosendorfer Hall: Beethoven, Sonata, E flat major, op. 27, No. 2; Chopin, Prelude, D flat major, op. 28, No. 15; Etude, A flat major; Polonoises, E flat minor, op. 26, No. 2; F sharp minor, op. 44; A flat major, op. 53; Schumann, Phantasie, C major, op. 17; Rubinstein, "Romance," Barcarolle, Etude, C major; Paganini-Liszt, "La Campanella."

Eugene Ysaye will give his fourth concert in Vienna on February 10.

Alfred Grünfeld began, January 5, a four weeks' sojourn in Berlin. He will give a concert in Vienna on February 18.

The Brussels Theatre La Monnaie will produce a new work by Emile Mathieu, the composer of "Richilde" and "L'Enfance de Roland." He has written both text and music of this new lyric work, which is described as a biblical opera. Its title is "Queen Vashti."

The composer Paul Geisler has assumed the position of director of the Posen Orchestral Union. In the third concert given by him as conductor there was a thoroughly modern program: Tchaikowsky, Sixth Symphony; Berlioz, "Capulet's Feast"; Wagner, "Good Friday" music from "Parsifal"; Geisler, "Rat Catcher of Hamelin."

In the spring of 1903 the Berlin journal Die Woche offered three prizes for the best lieder (one voiced) in popular style. Out of the 8,859 compositions sent in thirty were picked out by the judges, Humperdinck, Krebs, Lassen, Schmidt and Thuile. These thirty have now been published and each purchaser has the right of selecting the three lieder which seem to him the best and of sending in the names to the above mentioned journal. The composers who receive before February 28, 1904, the greatest number of votes will receive prizes of 3,000, 2,000 and 1,000 marks.

Heinrich Nagel began December 1 his twenty-sixth year of membership in the Royal Orchestra, Cassel. Previously he had been seven years with the Bilse Orchestra in Berlin and made many tours with them. In Cassel he was also director of the Ladies' Chorus of the Court and Garrison Church, and of the male singing society Harmonia.

At the second concert of the Frankfort Quartet there was performed the D major Quartet of Mozart. The pro-

gram also contained a 'Cello Suite, by Beethoven, G major, op. 5, and a new E minor Quartet, by Heubner.

At the second Munich "Modern Evening," directed by Stavenhagen, the program was devoted to works by native and especially Munich composers, namely, Joseph Schmid, Schirach, Istel, Bohe, Bischoff, Schilling-Ziemssen and Pringsheim.

Dresden Opera House: December 20, "Barber of Seville," "Auf Japan"; 21, "Hansel und Gretel"; 22, "Siegfried"; 25, "Manon"; 26, "Lohengrin"; 27, "Contes d'Hoffmann"; 28, "Götterdämmerung."

At the Magdeburg City Theatre the "Iphigenia in Tauris," by Gluck-Strauss, was performed under the direction of Richard Strauss himself.

Leipsic performances: "December 20, "Il Trovatore"; 21, "Zar und Zimmermann"; 23, "Fille du Régiment"; 25, "Oberon"; 26, "Lohengrin"; 27, "Florodora"; 30, "Così fan Tutti."

Siegfried Wagner's op. 4, "Bruder Lustig," is very nearly completed. It has its scene laid in Austria.

Georg Knauer, of the Munich String Quartet, gave a concert on December 17, in which he appeared as soloist. His program contained: Correlli, Sonata, op. 5, No. 12; Bruch's Adagio Appassionata, op. 57; Lalo, Violin Concerto, op. 20; two Slavonic dances, arranged by Barth, from Dvorák's op. 72.

Ondricek, with the assistance of Clara Rahn, gave a concert at Vienna, December 18, at which he played Bruch's Violin Concerto, G minor, with piano accompaniment. "Champagne in a teacup!" cried the Munich critics. Other numbers were Dvorák's F major Sonata; Prelude and Fugue, by Bach; Romance No. 1, by Beethoven, and three smaller pieces, Dvorák's "Humoresque," Smetana's "Aus der Heimat," and a Tarantella of Ondricek's own composition. Clara Rahn sang lieder by Beethoven, Brahms and Richard Strauss.

Ada Robinson, a daughter of the Viennese professor, Adolf Robinson, appeared as Desdemona in "Othello" on her engagement at the Carlsruhe Court Theatre, as successor to Helena Mottl-Standhartner. Miss Robinson achieved a great triumph.

The pianist Rudolph Zwintscher (from London) gave at his third Vienna concert, on December 15, the following program: Beethoven, "Moonlight Sonata"; Rameau, three pieces; Schumann, "Carneval"; Brahms, Intermezzo and Capriccio; Sylvia Lazzari, Suite; Grieg, "Erotik und Schmetterling"; Nicode, Burlesque; Rubinstein, Barcarolle; Liszt, Sixth Rhapsodie.

The Crefeld Conservatory of Music opened the series of its public performances with a chamber music concert at which the novelty for Crefeld was Goldmark's Piano Quintet. Other numbers were compositions by Bach, Tchaikowsky, Ernst and Schumann. Paul Stoye was the pianist. At the second concert the experiment was made of cutting off the electric arc lights, leaving the others to shed a violet colored twilight. Then behind a curtain the Crefeld String Quartet—Lambinon, Blaha, Uiterdinger and Von

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14
THE MUSICAL COURIER.

Zweyberg—gave Smetana's Quartet, "Aus meinem Leben." The lights were turned on for Fräulein Clara Rohmeyer's piano performance, but cut off again for the Italian choral lieder of Peter Cornelius. The walls of the hall were hung with dark cloth and the corridors covered with carpets, so that nothing might disturb eye or ear. The effect was very striking, especially in serious pieces like Smetana's Quartet.

M. Colonne intends to visit London early in the year. The conductor will take his own orchestra. Although M. Colonne was there as late as 1901 he has not taken his own band since 1896.

On December 28, for the benefit of the Children's Hospital, a performance was given at the Kaim Hall, Munich, of the child songs, dance songs and pantomime songs of E. Jacques Dalcroze, by children and young girls, conducted by the composer.

The Beethoven House at Bonn has been enriched lately by an interesting collection of manuscripts of the master, namely, the famous Beethoveniana, so long in the possession of the firm of Fr. Cohen. Among them are the first sketch of and many additions to the C minor Sonata, and of his last piano sonata, variations to an air from an opera, an autograph copy of part of a Mozart trio, the whole score of the trio (op. 116) in a strange hand, with autograph additions and alterations. In addition a whole number of letters, some professional, some domestic, a lot of contemporary writings about him and his work, and a series of letters from or about his relatives and friends.

Altenburg Court Theatre, December 20, "Carmen"; 22, "Der Strom"; 25, "The Sunken Bell"; 26, "Die Kleine Michus"; 27, "Heing'funden"; 28, "Dornroschen"; 29, "Taming of the Shrew."

Carlsruhe Theatre: January 3, "Käthchen von Heilbronn"; 5th, "Es lebe das Leben"; 6th, "Othello"; 7th, "Philemon et Baucis," "Gute Nacht, Herr Pantalon" (comic opera); 10th, "The Bartered Bride."

Stuttgart Court Theatre: January 3, "Le Prophète"; 4th, "The Maid of Orleans"; 5th, "Trovatore"; 6th, "Tannhäuser"; 8th, "Der Dusle und das Babeli"; 9th, "Trompeter von Säkkingen"; 10th, "Daughter of the Regiment."

Paul Kalisch celebrated on January 5 his twenty-five years' jubilee as a singer. A son of the celebrated humorist, Kalisch was educated as an architect. He was, however, devoted to music, and at a party in the home of his brother-in-law, Paul Lindau, he sang Mozart's air, "Die Bildniss" and Eckert's "O überselig." Adelina Patti, Albert Niemann and Pollini were present, and the next day young Paul signed a five years' contract with Pollini. He then went to Milan to complete his studies under Lamperti and Leoni. His best teacher, however, has been his wife, Lilli Lehmann. He made his reputation as an Italian singer, and sang in London, Madrid and Barcelona, and with his wife in America and Paris, where, in the Lamoureux concerts, they created great enthusiasm by selections from "Tristan et Isolde." Kalisch then devoted himself exclusively to the German stage and be-

longed to the opera companies of Munich, Cologne and Hamburg, and has been for several years with the Wiesbaden Court Theatre, where at the Kaiserfest he had great success and received a decoration from the Emperor.

The program of Vecsey's concert in the Munich Odeon, January 3, was: Vieuxtemps, Concerto in E major; Bach, Adagio in G minor and Fugue; Wieniawski, "Faust Phantasia." The pianist Schmidt-Badekow played selections by Tausig, Grieg and Strauss-Schütt.

Anna Langenthal-Hirrel, R. Nettich and H. Warnke gave a concert in the Kaim Saal, Munich, January 5, at which two of Beethoven's trios were performed.

The seventh Munich Kaim concert took place January 4. Conductor, Felix Weingartner; soloist, Marcella Pregi. The program was: Thuille, "Romantic Overture"; César Franck, air for soprano with orchestral accompaniment; Elgar, Variations for orchestra (first time); Schubert's C major Symphony.

The Munich String Quartet, consisting of Theodor Kilian (first violin), Georg Knauer (second violin), Ludwig Böllnhal (viola), and Heinrich Kiefer (cello), gave a concert at the Museum, Munich, January 5.

The Soldat Roeger Quartet announces a series of three concerts, January 11, February 25 and March 7, in the Bösendorfer Hall, Vienna, at which the following works will be performed: Beethoven, String Quartet, F minor; String Quintet, C major, op. 29 (second viola, Alfred Finger); Brahms, Piano Trio, C minor, op. 101 (piano, Bruno Walter); String Quartet, C minor; Robert Fuchs, String Quartet, C major, op. 21; Robert Gound, Sonata for piano and violin (manuscript); Haydn, String Quartet, F major (after Peters No. 14); Mozart, String Quartet, G major; Schubert, "Forellenquintet" (piano, Alfred Grunfeld).

Vecsey's concert, December 30, at Munich, offered the following program: Wieniawski, Concerto, C minor; Bach, air and prelude; Hubay, "Carmen Phantasia," and Paganini, "Hexentanz." The pianist Alfred Schmidt-Badekow assisted.

Vienna.—The second concert in Vienna of the Pfitzner Quartet took place January 5, with the assistance of Ernst von Dohnanyi. The program was: String Trio (Serenade), Ernst von Dohnanyi (first time, manuscript); String Quartet, A minor, Schubert; Piano Quartet, A minor, Schubert; Piano Quartet, A major, Brahms.

The baritone Dr. Lierhammer has won new laurels in England in the Richard Strauss concerts. "A nobler and more artistic interpreter of Strauss' lieder cannot be imagined," writes an English critic.

Gemma Bellincioni at a concert January 11, at Vienna, sang airs from "La Tosca," "Louise" and "André Chenier," and various French romances and songs.

The Leipsic Winderstein Orchestra at a late concert gave Reinecke's "Friedensfeier Overture," two movements

from Raff's symphony, "Im Walde," and Bizet's suite, "L'Arlesienne." The second part of the program comprised Weber's "Oberon Overture," the Rondino for wind instruments, by Beethoven, and Berlioz's "Damnation of Faust."

Felix Kraus at his second Leipsic concert, January 8, gave songs by Brahms, Richard Wetz, Hugo Wolf, and old Italian songs by Falconerie, Montani, De Luce and Carissimi.

The young composer and virtuoso Hermann Koegler receives high praise from the German Bohemian papers. He was born blind, was a pupil of the Institute for the Blind in Vienna, and studied under Professors Wottawa and Lafite. He is only eighteen years old, but has written piano and orchestral works, a symphony, a concert overture, &c., and has received applause as a pianist during a concert tour in Germany.

The little pianist Miecio Horzowski, who made his first appearance two years ago in Vienna, and has received warm applause elsewhere, will give a concert in Vienna, February 16.

Berlin.—Royal Opera House: Sunday, January 3, "Mignon"; Monday, "Die Meistersinger"; Tuesday, "Huguenots"; Wednesday, "Mignon"; Thursday, "Hänsel und Gretel." Opera rehearsal, Friday, Symphony concerts; Saturday, "Lohengrin"; Sunday, "Manon" and "Hänsel und Gretel"; Monday, "Tristan and Isolde." Theater des Westens: Sunday, January 3, "Merry War" and "Trovatore"; Monday, "Barber of Seville"; Tuesday, "Merry War"; Wednesday, "Cloche de l'Hermitage"; Thursday, "La Juive"; Friday, "The Beggar Student"; Saturday, "Trovatore"; Sunday, "Martha" and "Trumpeter of Säkkingen."

Millöcker's twenty year old operetta, "Apajune," was given for the first time in the Frankfort Opera House on December 31. The house was well filled and applauded the performers.

Frances Alda, an American, has signed a three years' contract to sing at the Opera Comique in Paris. Miss Alda, who is now studying with Massenet, expects to make her début as Manon.

The operetta "Madame Sherry" was given for the first time in Augsburg on New Year's Day, and was received by a crowded house with prolonged applause.

The Munich children had a good time in Christmas week. On Monday was given a child's song evening, by Jacques Dalcroze; on Tuesday a fairy tale evening, by Intendant Possart, and on Wednesday and next day Humperdinck's "Dornroschen." Possart had a great success. He recited poems and tales by Goethe, Andersen, Gellert and others, with wonderful humor and effect.

The death of Adolf Tscheck on the 26th of December is announced from Prague. His proper name was Taussig, and before he became capellmeister at the National Tscheck Theatre he acted in that capacity in many Austrian theatres. To him is especially due the success of Tscheck opera in Vienna.

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ONDAY evening of this week the Savage English Opera Company presented Wagner's "Lohengrin" at the Amphion on Bedford avenue. Bizet's "Carmen" was sung last night (Tuesday). Both operas, also the other performances of the week, will be reviewed next Wednesday.



Tomorrow evening (Thursday) David Bispham is to give his recital of German lieder at Association Hall before the Brooklyn Institute. The program was published last week.



Members of the Brooklyn Arion and their guests crowded Arion Hall, on Arion place, Sunday afternoon, January 10, for the lecture on "Parsifal" by Arthur Schoenstadt, a German newspaper man. The speaker gave a clear outline of Wagner's religious music drama. The musical illustrations were given by Mrs. Marie Mattfeld, soprano, and Arthur Claassen at the piano. Mrs. Mattfeld sang the Kundry aria "In deiner Keindheit" sympathetically. Mr. Claassen played the twenty-four motives in the score, besides the prelude, and his performances were thoroughly musical and impressive.



The Brooklyn Philharmonic Club, an amateur orchestra of sixty men, conducted by Carl Venth, assisted by the Brooklyn Saengerbund, Hugo Steinbruch musical director, gave a concert Friday night of last week at Prospect Hall, South Brooklyn.



Mme. Berta Grosse-Thomason gave a musicale Saturday afternoon at her School for Piano, 41 Tompkins place. She was assisted by the Venth Trio—William E. Bassett, piano; Carl Venth, violin, and Oliver H. Anderson, cello, and Etta Grimm in recitations.



Little need be said here about the concert by the Boston Symphony Orchestra at the Baptist Temple Friday night. It was good to hear the three Moorish Dances from the opera "Azara," composed by an American, John Knowles Paine, now head of the music department at

Harvard University. The Haydn Symphony in C minor did apparently neither strain the fingers nor the minds of men in the orchestra. Mr. Gericke, as polished and cold as ever, was not expected to awaken memories by his reading of that more or less familiar work, the "Tannhäuser" overture. Mr. Busoni, the soloist, played the Henselt Concerto in F minor, which he performed with the orchestra in Carnegie Hall Thursday night.



The office of the Brooklyn Institute has been deluged with requests for more "Parsifal" lectures by Mrs. Helen Rhodes. Just as soon as Mrs. Rhodes and the board can agree on dates two more lecture recitals will be announced.

THE WEEK IN NEW YORK.

Wednesday afternoon, January 13—Savage Grand English Opera Company, "The Bohemian Girl," West End Theatre.

Wednesday evening, January 13—Savage Grand English Opera Company, "Tannhäuser," West End Theatre.

Wednesday evening, January 13—"Tannhäuser," Metropolitan Opera House.

Wednesday evening, January 13—Severn concert, National Arts Club, West Thirty-fourth street.

Wednesday evening, January 13—Kitty Cheatham-Thompson recital (vocal), Mendelssohn Hall.

Wednesday evening, January 13—German charity concert, Madison Square Garden Hall.

Thursday morning, January 14—Madame Blauvelt and Haarlem Philharmonic, Waldorf-Astoria.

Thursday evening, January 14—Fourth performance of "Parsifal," Metropolitan Opera House.

Thursday evening, January 14—Boston Symphony Orchestra, Carnegie Hall.

Thursday evening, January 14—National Conservatory of Music orchestral concert, Mendelssohn Hall.

Thursday evening, January 14—Savage Grand English Opera, "Faust," West End Theatre.

Friday afternoon, January 15—Concert, New York College of Music, 128 and 130 East Fifty-eighth street.

Friday afternoon, January 15—Harriette Cady, "Parsifal" recital, Waldorf-Astoria.

Friday evening, January 15—Savage Grand English Opera Company, "Il Trovatore," West End Theatre.

Friday evening, January 15—"Pagliacci" and "Cavalleria Rusticana" (double bill), Metropolitan Opera House.

Friday evening, January 15—Powell-Pirani concert, Mendelssohn Hall.

Friday evening, January 15—Boston Symphony Orchestra, Baptist Temple, Brooklyn.

Friday evening, January 15—Joint concert by the Philharmonic Club of Brooklyn and the Brooklyn Saengerbund, Prospect Hall, Brooklyn.

Saturday afternoon, January 16—Boston Symphony Orchestra, Carnegie Hall.

Saturday afternoon, January 16—"The Barber of Seville," Metropolitan Opera House.

Saturday afternoon, January 16—Savage Grand English Opera Company, "Tannhäuser," West End Theatre.

Saturday afternoon, January 16—Musical, Berta Grosse-Thomason Piano School, Brooklyn.

Saturday evening, January 16—Savage Grand English Opera Company, "The Bohemian Girl," West End Theatre.

Saturday evening, January 16—"Lohengrin" (popular prices), Metropolitan Opera House.

Saturday evening, January 16—Celia Schiller musicale, 41 West Eighty-third street.

Sunday afternoon, January 17—New York Symphony Orchestra, Carnegie Hall.

Sunday evening, January 17—Concert, Metropolitan Opera House.

Monday evening, January 18—"Siegfried," Metropolitan Opera House.

Monday evening, January 18—Manuscript Society, Aeolian Hall.

Monday evening, January 18—Savage Grand English Opera Company, "Lohengrin," Amphion Theatre, Brooklyn.

Tuesday evening, January 19—People's Symphony Concert, Cooper Union.

Tuesday evening, January 19—Savage Grand English Opera Company, "Carmen," Amphion Theatre, Brooklyn.

Clara Winsten Sings.

MISS CLARA WINSTEN, the soprano, sang the Polonaise from "Mignon" and several songs at the concert given by the Educational Alliance January 10, and repeated her success at their next concert, given at New Rochelle, January 12. She is a pupil of Max Bendheim. Mrs. Clara Healey Bussing, another of his pupils and a well known concert and oratorio soprano, of Chicago, will sing in a concert given by the Kneisel Quartet at Chicago, January 27. Mrs. Bussing received her whole vocal training from Mr. Bendheim.

Lecture Recital by L. A. Russell.

AT the meeting of the Musical Culture Club in Carnegie Hall, Suite 1103, Saturday morning this week, January 23, Miss Edith Magee, soprano, and Miss Bertha Depew, pianist, will give a half hour recital. Louis Arthur Russell will lecture on "Means of Success in the Music Life."

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Thank You!

RICHMOND, Va., January 10, 1901.

To The Musical Courier:

I have long been wishing to write to you and to say how much I admire THE MUSICAL COURIER for its bold, frank and free stand on all musical questions which the daily papers pass by, either through ignorance or fear. The New York opera "criticisms" have grown absolutely nauseous. It is the same eternal slopping over, the same mutual back scratching and the same toadying to wealth, fashion and conventionality. There is never a new word in any of those "criticisms," and there is no brightness, no humor. The attempts at originality are painful, and the quality of the "wit" smells of the stable. I wonder that several of the artists who have been made the subject of personal and biased "criticism" from the daily papers do not seek out these "critics" and teach them a lesson "by hand." It is a thing that would fill the entire musical community with joy. Once more let me tell you how much your truth telling is appreciated in our town, and how all your clever thrusts and exposures are enjoyed and remembered by all the musicians here and not least by

Yours very truly, EDWARD J. CAMPBELL.

Thanks.

Strauss.

BOSTON, January 13, 1901.

To The Musical Courier:

Can you kindly let me know whether Richard Strauss, "the composer of the impossible," ever wrote a symphony in the good old orthodox, Beethoven-Mozart-Schumann-Mendelssohn style? Is that after all not the true test of a composer's greatness? Very sincerely,

A. P. SEIFFERT.

Strauss wrote an "orthodox" symphony (F minor) in 1883. It is his opus 12. To your other question we feel compelled to give a negative answer. There are many great composers who have written imperishable operas and songs and piano works, but no symphony. To mention only one: Frédéric Chopin.

Which Do You Think?

SMYRNA, Del., January 14, 1901.

To The Musical Courier:

Will you tell me in your interesting and well informed "Questions and Answers" department what is the height of Madame Calvé? Also, in the opinion of THE MUSICAL COURIER, which is the greatest opera, "Carmen," "Tannhäuser," "Lohengrin" or "Aida." Thanking you,

Very truly yours, J. O. WINFORD.

Calvé's exact height is 5 feet 4 1/2 inches, not counting the Spanish comb which she wears as Carmen.

We shall answer the question about the operas after you have informed us which you consider the greatest play, Shakespeare's "King Richard III," Schiller's "Die Räuber," Corneille's "Le Cid" or Goethe's "Faust."

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We presume you are looking for an original libretto for which you would like to write the music. This publication of your letter should suffice to bring you several communications on the subject.

"Tristram of Lyonesse."

OMAHA, Neb., January 15, 1901.

To The Musical Courier:

Recently I came across the following quotation and would be very much obliged if you could tell me its origin:

No mortal music made of thoughts and tears,
But such a song, past conscience of man's thought,
As hearing he grows good and knows it not.

Thanking you in advance, Very respectfully,

FRANCES LOWBER.

The passage is from Swinburne's "Tristram of Lyonesse."

Hofmann and Bauer.

To The Musical Courier:

Will you kindly answer in your next edition the following questions:

What nationality are Josef Hofmann and Harold Bauer, both pianists?

What date will Busoni, pianist, appear in New York city?

Hoping to find your answer in next edition,

Thanking you in advance, PH. S.

Josef Hofmann was born in Cracow, Galicia, an Austro-Polish province. Harold Bauer is an Englishman by birth and choice. Busoni made his appearance at the Boston Symphony concert in New York last Thursday evening.

Miss Virginia Lloyd.

MISS LLOYD has been engaged to sing for the Southern Society, which meets at the Waldorf-Astoria on the 25th of this month, and all those fortunate enough to hold tickets will be more than repaid for going by Miss Lloyd's singing alone. Miss Lloyd enjoys a splendid local reputation in her home in North Carolina, having appeared several times with Nordica and other prominent artists in that section of the country. Her progress this season under Francis Fischer Powers has been wonderful. Her voice is a dramatic contralto of great power and magnificent quality, with a compass from D below to B flat above the staff. Miss Lloyd possesses great interpretative ability, creating beautiful tone pictures whenever she sings. Her voice is especially suited to Wagner music. She will accompany Mr. Powers to Kansas City at the close of this season, remaining four months, prior to her departure for Berlin.

FELIX HEINK.

An artist whose tour in this country has been announced for some months past, and whose versatility has caused many to pronounce him the world's most versatile artist, is Herr Felix Heink, brother-in-law of Madame Schumann-Heink, who has started on an extensive tour through the Southern States. There are in connection with his recitals to be mentioned some features of exceptional interest. His lecture concerts differ from ordinary recitals. It has, in fact, been stated that in his novel and fascinating entertainment, "Life's Humor and Pathos," told in music and song, Heink has happily solved the problem of how to amuse, instruct and entertain an audience in such a way, through the power of music, as to provide for each and every one of his hearers an evening of true enjoyment and benefit. As a noted critic recently remarked: "It is difficult to say wherein lies the particular fascination of this noted artist. His lecture concert is unlike any other entertainment. It is unique and original, and it is largely so owing to the emotional power that is back of it all, and which has made the name of Heink famous the world over. Irresistibly funny are his comic selections. The judges of the higher classes have given unstinted praise to his performances, and he has received the endorsement alike from the very highest aristocracy, as well as from the people at large, from the press and public of two continents. It is for these reasons that his manager may be justified in the statement recently made by him, of which we quote the following: "You may say for me that Herr Heink on the concert platform occupies, for one reason, the same position as does Mme. Schumann-Heink on the operatic stage, and that is in reference to artistic interpretation, or, better, on account of the emotional power which characterizes the work of these two artists and has won for the name of Heink an international reputation. Backed by those who ought to know whereof they speak, I say that I do not believe I could bring before my audiences an artist of greater versatility, of more varied qualifications as composer, singer, pianist, &c., and of greater emotional power than Herr Heink. His recitals for the coming season are unlike any others. As a man of the world, having traveled extensively, a linguist—he speaks English with absolute freedom—and introducing many of his numbers here with a bit of poetry, with explanatory remarks of a humorous, pathetic or instructive nature, his well developed gifts oratorically are of much value. This artist is a man whose mind is by nature and training so thoroughly in harmony with music and the arts that his interpretations become a revelation, fascinating alike to the general public as to the musical profession."

White House Music.

AT a musical given by President and Mrs. Roosevelt last week the artists were Myron W. Whitney, Pablo Casals and Ward Stephens. There were many distinguished guests, who applauded the music with enthusiasm. The Spanish violoncellist, Casals, carried off the main artistic honors.



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CINCINNATI, January 16, 1904.

THE fourth Symphony concert yesterday afternoon in Music Hall was one of generous appreciation and emphatic enthusiasm. Every orchestral number on the program—each movement of the symphony and concerto—elicited the warmest applause. Mendelssohn's overture, "Ruy Blas," still finds a place on the Symphony programs on account of the innate beauties of its melodies and poetic symmetries, but it is a tame composition in music's modern developments, and serves best the educational purpose of showing the gap that has been left behind. The orchestra gave it a well directed and finely balanced reading. But Mr. Van der Stucken achieved a triumph with his forces in the tremendous Symphony No. 6, "Pathétique," of Tschaikowsky. In Jacques Thibaud the audience welcomed a great artist on the violin. His selections were the Mozart Concerto, E flat, and the "Havaneise" of Saint-Saëns. He gave the concerto a singularly poetic reading with his immense technic and absolute purity of intonation in the most difficult phrases; he made one forget all about the mechanism of his playing, and immersed the listener into the thoughts and ideals of the composer. It was Mozart the audience was listening to and no longer Thibaud. The immortality of the composer was before the audience—and the interpreter for the nonce was lost to view. The second movement was given with exquisite delicacy and refinement, and breathed inspiration. Thibaud has the divine spark—the gift of feeling himself what he expresses. That is far above the most marvelous technic, and distinguishes the genius from the talented musician. The orchestral support was of the most discriminating and classic kind. Thibaud's encores were the Gavotte from Bach's G major Sonata and the first movement from Bach's second Sonata.

Most elaborate preparations are already going on in this city for the coming May Musical Festival, which it is promised will eclipse all its predecessors.

Cincinnati is peculiarly the festival city of the United States, and can, without vainglory, look upon the festivals which have been given throughout this country as the fruits of its sowing. But amid the excited efforts of other cities Cincinnati has pursued the even tenor of its way, adding unremittingly to the stability and artistic prestige of its festivals and building upon the results of a long and healthy growth of thirty years' duration. If the influences which have been active in the establishment of all these festivals are traced back, it will be found that they root here; that they started into vigorous life simultaneously with the first musical festival held in this country, and that that festival was the German Saengerfest of 1840, held in Cincinnati.

The success of our musical festivals has been because of the splendid body of choral singers that has been available in making up our grand festival chorus, which has done more than all else for the advance in the cul-

tivation of the voice and musical intelligence of our citizens. This great body of singers has been largely drawn from our public schools. Cincinnati was one of the first cities in the country to embody a thorough system of teaching music in the schools, securing a facility in reading music that enables the members of the chorus to easily master festival music brought to their attention. Undoubtedly there is no equal choral body in our country today.

One cause of the success of the Cincinnati May festivals is to be found in the fact that their motive has always been something loftier than the sensationalism which is the too frequent product of the tendency to combination that now pervades nearly all activities—artistic no less than social, commercial and political. The aim has not been simply to create periodically a popular excitement by bringing together vast numbers of performers and vast audiences. The influence of such low born efforts cannot fail to be injurious to art and its votaries. Artistic culture is best advanced by expositions which give true and faithful expression to whatever form of art is being practiced.

The mission of the May Festival is, besides stimulating a healthful interest in music by concentrating attention upon some of its greatest manifestations, to give to the public that which is beyond the scope of the ordinary concerts of a local season, either in the character of the music or the manner of the performance. In music like most of that in the programs, masses, instrumental, as well as choral numbers, are required to give it the highest effectiveness, while in one class of work a co-operation of great numbers is necessary for anything like an adequate exposition of their contents. It is from this point of view that the festival goes out. Several of the monumental creations in the province of choral music will be given in a manner which will bring out their full potency, with solo and instrumental forces commensurate in all respects with the magnitude of the choir; masterpieces of the symphonists will be performed by such a body of trained instrumentalists as will publish all their beautiful strength; unfamiliar works, the production of which involves a greater expenditure of money than can be borne under ordinary circumstances, will be produced, and a corps of solo performers be brought together which only extraordinary inducement could enlist.

The musical works which will be performed at this festival represent the highest accomplishments in several departments of musical composition.

The first of the College of Music evening invitation recitals will be given in the Odeon on next Friday evening, January 22. In the first invitation event Carl M. Gantvoort, basso cantante, will be assisted by Miss Ada Zeller and Miss Gertrude Beryl Dalton, pianists, and Miss Ethel Keating, accompanist. Mr. Gantvoort is a pupil of Sig. Lino Matteo, Miss Zeller and Miss Dalton are pupils of Sig. Albino Gorno and Miss Keating is a pupil of Brahmin van den Berg.

The second chamber concert of the College of Music, by the Marien String Quartet, on Tuesday night, January 12, in the new Odeon, presented an intensely interesting program, remarkable in its contrasts. Variety could hardly have been more accentuated than by beginning with the first of Beethoven's published works, the lovely Trio in E flat for piano, violin and 'cello; following this by a noble example of the older Italian school, Tartini's Sonata, G minor, for violin, with piano accompaniment, and conclud-

ing with the most advanced modernist in the Italian school of the present day by presenting Sgambati's Overture in B flat. The color device and treatment of the different movements plainly indicate the influence of Wagner, but there is still maintained an Italian subtlety and finesse which makes them charmingly individual. In this respect the Barcarolle, the form in which the second movement is written, is positively piquant and original. Frederick J. Hoffmann played the piano part superbly, sustaining himself in a maze of rhythmic eccentricities with power and authority. His virility of tone and musicianly interpretation were particularly in evidence. Mr. Marien played the Tartini Violin Sonata with warmth of tone and that enthusiasm which borders on inspiration. The presto of the second movement, which makes virtuosic demands, was played with splendid verve. The Beethoven Trio, which so unmistakably shows the earlier influence of Mozart, was played with fine buoyancy, and Mr. Hoffmann, who played the piano part, had caught its spirit thoroughly. The string quartet itself was in excellent fettle, and the ensemble had all the earmarks of careful preparation and rehearsal.

Frederick J. Hoffmann will appear in his first piano recital of the season, entirely unassisted, on next Tuesday evening in the Odeon. Mr. Hoffmann was accorded an enthusiastic reception on last Tuesday night when he played with the Marien String Quartet. Despite the inclement weather which prevailed on that evening the attendance was remarkably large, and it is confidently expected to be equally so on next Tuesday.

Miss Dell Martin Kendall, soprano, and Edmund A. Jahn, baritone, of the College of Music, will be the soloists at the second Orpheus Club concert. The date is announced for February 11.

"The Birth of the Opera and the Oratorio" will be the subject of Mr. Gantvoort's next lecture in the History of Music course at the College of Music. It will be given on Wednesday at 1:30 as usual. J. A. HOMAN.

Celia Schiller's Musicals.

MISS CELIA SCHILLER, the pianist, gave a musical Saturday evening of last week at her studio-residence, 41 West Eighty-third street, assisted by Mme. Mary Louise Clary, contralto; Adolf Dahm-Petersen, baritone, and six of Miss Schiller's pupils. The program follows:

Concerto No. 1.....	Mendelssohn
Concerto No. 2.....	Miss Strauss.
Concerto No. 3.....	Liszt
Concerto No. 4.....	Mr. Josephi.
Concerto No. 5.....	Beethoven
Songs—	
Im Herbst.....	Franz
Die Loreley.....	Liszt
Concerto No. 2.....	Mendelssohn
Concerto.....	Miss Hersfeld.
A Song.....	Schumann
I Love You.....	Miss Selma Schiller.
Capriccio Brillant.....	Tschaikowsky
Enquête.....	Grieg
Mr. Dahm Petersen.	Mendelssohn
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Miss Schiller.	

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FRIEDA **SIEMENS**

Fermata.

Miss Caroll Badham will continue her Monday "at homes" in her spacious studio, 23 West Sixty-seventh street, throughout January and February. Saturday afternoon, January 9, Miss Badham gave a special musicalale at which the soloists were her own professional pupils.

Gertrude Peppercorn, the English pianist, who sailed from England January 11 on the Cedric, has just arrived in New York.

Charles Abercrombie, the well known vocal teacher, assisted by his pupils and Miss Alma Austin, pianist, and G. W. Springmuhl, violinist, gave a recital at the Waldorf-Astoria Tuesday, January 12. The following pupils sang: Mrs. A. Silberg, Mrs. Montague, Miss Clara Pohlmann, Miss Theresa Browne, Miss Flora Leighton, Miss Kathleen Carroll, Miss Martha Spears, Miss Mary O'Gorman, Miss Lucy A. Henwood, Lawrence Whitham, R. D. Owen, Thomas Harper, B. Steinberg and Dr. H. E. Williams.

A concert was given in the Madison Square Concert Hall Wednesday night of last week for the benefit of the German Women's Society that exists to aid widows, orphans and the sick. The male chorus of the New York Liederkranz and the Liederkranz Orchestra, under Arthur Claassen's direction, assisted in a most attractive program. The soloists were Mme. Marie Rappold, soprano, and Leo Schulz, cellist.

Mrs. Ankie Green Parker, of Gainesville, Fla., is now in New York with her two pupils, Miss Mary and Rosalie Connor, for the purpose of demonstrating the system of musical kindergarten instruction which she has evolved. Her pupils show an astonishing amount of musical knowledge, and those interested in kindergarten work would do well to call on Mrs. Parker at 207 West Fifty-sixth street, and see one of her demonstrations.

Miss Anna Jewell, who studied the past year with Pugno in Paris, announces a recital at the Waldorf-Astoria, Thursday evening, January 28.

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CARL GOLDMARK has just finished a thorough revision of the score of his opera "Merlin," and in its new form the work is soon to be produced at the Frankfort Opera. Goldmark wrote to the director there: "I send you the rejuvenated 'Merlin' because you did so well with my 'Goetz von Berlichingen'."

HENRY WOOD, the English conductor, who met with such exceptional success at the recent Philharmonic concerts in this city, sailed for home on Wednesday, accompanied by his wife. Mr. Wood is delighted with his reception here and says he would like to return next season, if possible, with his own orchestra.

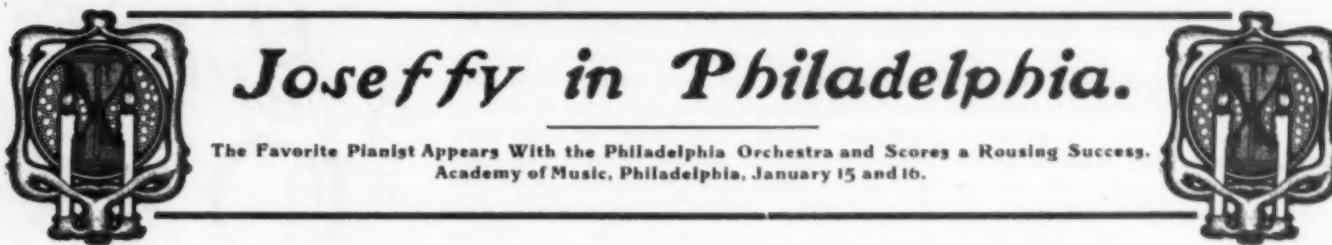
THE new year has hardly entered upon its travels before we hear of the death of an eminent musician, Eduard Lassen. Lassen's songs were always admired by the musical public, but the critics shrugged their shoulders, probably because they did not understand them. His death may offer an opportunity for some revival, and singers who believe in studying and extending their repertory can do no better than to "invest" their time in some of Lassen's songs.

SAYS the New York Sunday Sun in its musical column: "The round world cleaves its way serenely through the void of infinite space, and the morning stars sing together as they did at creation's dawn. They sing in tune." The music reporter must have long ears indeed to hear so very far. It would not be a bad idea if he were to pay less attention to the song of the morning stars and tell the real truth about the evening stars at the yellow building on Broadway.

OUR correspondents are respectfully requested to make their letters as short as possible and to the point. It is impossible to produce the large edition of this paper and to get it into the post office and to have it ready for delivery to the American News Company, and other news companies, in time each week unless it is restricted within certain limits.

Necessarily, these limits prevent the publication of long letters unless they are of the most important nature. The average letters should be made very short, not more than half a column if possible, and should concisely cover the weekly doings of the musical people in those cities from which they come. The observance of this rule will enable THE MUSICAL COURIER to appear promptly each week and will save delay and expense. This paper must be ready for the mails each Tuesday evening, and unless it is ready it will not be delivered in time and therefore will not be placed on the news stands in time. As it is obligatory to have this publication fixed within those limits, long letters must either be entirely discarded or rapidly edited, much to the regret frequently of the correspondent, who can save all this trouble and disappointment by making the letters as short as possible and as concise in language as modern journalism demands. After all, it is a matter of condensation. That is the story of news, and, while we are at it, we may as well state that THE MUSICAL COURIER is not a magazine, not a paper for the exploitation of musical polemics; not a paper designed for the purpose of taking part in learned discourses on aesthetics; but a news paper, a paper which every week is supposed to bring the important news of the musical world of two hemispheres before its readers, and everything must be sacrificed to that. When there is an opportunity the best recognized authorities can find the columns of this paper open for discussions of interesting and contemporaneous questions; but, above anything else, the value of this paper and its circulation are based upon the news in it, and the money that is spent to secure the news makes it obligatory on our part to insist upon that feature. The circulation of the paper is based chiefly on the fact that it is a newspaper which brings facts and important information of a practical value to the musical world. Therefore, we would request that our correspondents please cut their letters down, make all their statements as brief as possible, avoid all critical comment except in affairs that are purely local; and, in this case, make them also as short and as condensed as possible.





Joseffy in Philadelphia.

The Favorite Pianist Appears With the Philadelphia Orchestra and Scores a Rousing Success.
Academy of Music, Philadelphia, January 15 and 16.

PROGRAM.

Symphony, No. 4, E minor.....	Brahms
Concerto, E minor.....	Chopin
"Edipus Rex," Symphonic Prologue.....	Schillings
Overture, "Liebesfrühling".....	G. Schumann

WHEN Rafael Joseffy stepped on the stage at the eighth public rehearsal and concert of the Philadelphia Orchestra he was given such an ovation as many other great artists cannot compel even by their performances. Joseffy bowed twice, thrice, and a dozen times before the handclapping showed any signs of a diminuendo. Then Fritz Scheel gave the sign and the orchestra began the introduction to Chopin's ever beautiful E minor Concerto.

Joseffy's reception in Philadelphia was significant. And it has been significant, too, wherever else this most popular of all soloists made his infrequent appearances during the past eight or ten years. He is indelibly engraven on the affections of the American music loving public. He is one of the few pianists able to inspire in his admirers a love and an admiration that endure unlessered through the decades. In spite of his long retirement, his aversion to public performance, his abandonment of every musical tendency that might be supposed to make for a wide appeal; in spite of Joseffy's stern and unbending devotion to artistic ideals which are almost unnecessarily severe; in spite of the coming and going of foreign pianists innumerable—and of all degrees of excellence—in spite of all this and more, Rafael Joseffy's popularity as a man and as an artist has waned not in the slightest degree, and his every public display of those incomparable gifts which his friends hold so dear is made a memorable occasion and is regarded as the Homeric proclamation of the past master and the grand master of the keyboard.

Joseffy's playing of the Chopin Concerto was the apotheosis of that style of pianism for which he has been striving. In his technic all conscious physical effort has been eliminated. His touch, transparent and tranquil, is clarified to a degree of purity almost ethereal. His technic lacks all arbitrariness. It is of one mold, jointless and Olympic in its serene infallibility. Mere mortals marveled at Joseffy's purling scales, the lightness and accuracy of his passage work, his pellucid trills, and—in spite of the temptations of the Tausig arrangement—his resolute adherence to a scale of dynamics temperate and strikingly free from even the slightest exaggeration.

The delicacy of Joseffy's tone, the beauty and plasticity of his phrasing, and the Hellenic repose of his whole performance all indicate the man who is living the cerebral life, the student and the thinker who gave us the best book of piano technic that has so far been compiled. In his lonely home among the far hills of Pocantico Joseffy dreamed of something more than of playing louder and faster than other pianists. He communed with his keyboard, and from it he learned some of the deeper secrets that are never revealed to the peripatetic virtuosi who study how to get applause rather than how to earn it.

Joseffy has thought much; he has passed his art in review before his inner mind, and has filtered it through an intellect keen, searching, and mercilessly self critical. He has separated the illusions from the realities, the extraneous from the essential, and he has emerged from his artistic penance with a soul sane, masculine and austere, free alike from passion and pedantry, and willing to do reverence only to that art which is based on the highest canons and the loftiest ideals.

Something of the spirit of the man went into Joseffy's hearings at Philadelphia, and with his noble reading of the lovely Romance he compelled more insistent applause than with either the majestic Allegro or the vivacious Rondo. It is a fact worthy of note to persons who are interested in these things that Joseffy chose for performance Chopin's E minor Concerto in preference to any other work. Nowadays Brahms, the later Chopin and the later Liszt are Joseffy's avowed favorites. The E minor Concerto is Chopin's op. 11, and it does not come far

from being his masterpiece. Neither time nor usage has been able to mar its perennial beauty.

No need here to speak of the storm of approbation that met Joseffy after the effective Tausig finale of the Concerto. He was not allowed to leave the stage finally until he had played an encore—Brahms, of course. His success left nothing to be desired and should suffice to convince Joseffy that most of the people want him all of the time.

Fritz Scheel covered himself with glory in the accompaniment to the Concerto and in the purely orchestral part of the program. The Brahms work was read with sympathy and understanding and revealed Scheel as a conductor of rare analytical powers. Particularly the esoteric second movement received a careful and lucid exposition. The work as a whole, however, still sounds crabbed and crossgrained, the opinions of unreserved Brahmsites to the contrary notwithstanding.

Schillings has written a bombastic prelude to Sophocles' "Edipus Rex," which will enhance the reputation neither of Schillings nor of Sophocles. The themes are markedly jejune and all the liberal use of brass and tympani hardly suffices to lend them vitality. The best episode of the work is a broad Andante, just after the introduction, in which the scoring is original and the theme melodious.

Georg Schumann must be reckoned with as one of the best of the Young Germans. Everything that comes from his pen has the ring of true inspiration. He seems never at a loss for an idea nor for the orchestral dress with which to clothe it. The "Liebesfrühling" overture is well named. It has swing and movement, and in the beginning and finale pulsates with a degree of abandon that no spontaneous composer could ever simulate by purely instrumental or contrapuntal devices. Unless all signs fail, this Georg Schumann will be heard from very often in the near future and to much and significant purpose.

THE German papers are making a sad mistake in attacking the New York performance of "Parsifal" as a performance, and the American public as an audience. That is nearly as serious an ethical blunder as that which was made in giving the opera without the consent of the owners. Two wrongs do not make a right. When the German papers exhibit such intense prejudice and hostility toward America they strengthen the management of the "Parsifal" production here. They have injured the chances of Bayreuth. THE MUSICAL COURIER maintains one position unfailingly and unflinchingly, and that is that the property of the heirs of Richard Wagner, no matter what the laws may have been or are, should, so far as the performance is concerned, be controlled by them. Therefore, these people had no right to perform "Parsifal" here, ethically speaking—none whatever—unless we are willing to have our own personal rights invaded, as they frequently are, although we protest continually. The German papers that have attacked the performance, and particularly the people, misunderstand the situation and show a very restricted knowledge of human nature. They cannot help Madame Wagner at Bayreuth with these attacks. Besides that, the people who have been giving "Parsifal" are Germans, not Americans; and this is another point that has been lost sight of by the German papers. They have not been exposing any weakness of the American character whatever; they are simply attacking their own countrymen.

A CARD to THE MUSICAL COURIER invites its critic to be present at "an illustrated lecture on 'That Which Ensouls Music,' being an explanation of the occult correspondences between the Planets, Color and Sound." The critic could not attend because he was busy with the preparation of an article called "The Aesthetics of Superannuated Palimpsests; or, Why Should Musicians Not Pay Their Bills?"

ARATHER belated announcement of a \$10,000 deficit of the recent Saengerfest in Baltimore has been made. The report states that the expenditures ran up to \$52,334, while the receipts amounted only to \$41,488. Curious financial proceedings are now being exposed, to the amazement of the public as well as the singers themselves. Three music reporters, members of the publication committee, received \$200 each. Five other music reporters received \$400. What for? The names of the reporters are omitted. The committee also has not stated why these music reporters were reimbursed. Some reporters from the New York dailies attended the Saengerfest and long reports of the concerts were published in their papers. Did those papers not pay their music reporters? In justice to all, the committee ought to divulge the names of the music reporters who accepted money for such services. As they say in provincial German:

"Raus mit der Farb."

THE must be so tiresome to the men who are detailed by the daily papers to pay attention to the opera to rewrite continually the same old commentaries upon these individual repeated performances. The entire system of opera criticism and opera exploitation in the daily papers **STUPID!** requires remodeling, and the man who can succeed in doing this will establish for himself a journalistic reputation that will be of great value to his future. How is this annual journalistic visitation to be eliminated from the daily papers? It must become obvious to everyone that the everlasting republishing and reprinting and rewriting of the names of these opera stars must become repulsively nauseating to the general public. Taking in comparison, for example, the public benefits accruing from the work of a chemist and biologist—some professor in a college whose discovery can be found in some obscure magazine, the benefits of which are extended to humanity, as we know frequently is the case—taking into consideration the attention he receives from a daily paper and that which is bestowed upon a favorite prima donna, or a favorite baritone, who hangs around among the cafés on upper Broadway and gets acquainted with the newspaper men and becomes popular, we will at once see how the proprietors of the daily papers are losing sight entirely of the object of their publications. Newspapers are in the habit of laying before their readers the great good that they do to the public through their service and how they assist in disseminating wisdom; but it is an absurdity when we think of what the daily papers are feeding us with. First and foremost, of course, with the greatest headlines come the scandals. That is the first thing. The moment there is a case of infidelity, or divorce, or rape, or elopement it takes precedence, and this is then followed by the forgeries, embezzlements, murders (which are not so popular now, since the many Ripper cases have been exploited), arson and larceny or the spoliation of a monetary institution. Peculation is so commonplace nowadays that it does not require much space unless a whole lot of important politicians become involved, but they take precedence of fire and flood, the latter only becoming important features in the newspapers when more than 100 people have been destroyed. And then sport, and gambling in all its forms, as advertised in the papers, must not be overlooked.

Politics, of course, are as important as Wall

Street, but before these come actors and actresses, followed by the opera people, for classical musical events are of about as little importance as the discovery of a new star, astronomically speaking. These actors then, the Drew family and the burlesque establishments and a few actresses take up about all there is to be said pertaining to the stage, which is immediately followed by the attention paid to the opera people as we said before. How tiresome this must all become to the writers of these subjects, men generally gifted with some literary ability, who like to sit down and read, if nothing else, their Horace, or an essay of Matthew Arnold's, or something of Sainte-Beuve's, or a Walter Pater, or something of the kind, men who have to spend an evening in rewriting about this woman's voice and that woman's appearance, and that man's scale, and that man's tone over and over and over and over again, year after year and year after year, together with what the manager has to tell them, and how the tone went up and went down, and how the people went in and went out, and how they went home or did not. Then next morning to get up and turn the pages of the papers and find them all doing the same thing! If there is anything more dreadfully monotonous than that, this paper will give anyone an opportunity to explain it through its columns. It is a stupid subject, and this editorial article is just as stupid, because it deals with the most stupid and vapid thing that can possibly be published, which is—the recounting of what is done by the people of the opera with its everlasting repetitions. Opera itself is stupid enough anyway, and it is the one great impediment to the proper development of music, besides giving a great many people an oblique view of what music really is and should be.

THE magazines have been touching up music recently. The North American for January has several important references. The Cosmopolitan for January publishes an illustrated story of famous hymns. In order that our readers may remember the facts and the famous hymns, we publish the list:

- "Come, Ye Disconsolate, Where e'er You Languish." By Thomas Moore.
- "Jesus, Lover of My Soul." By Charles Wesley.
- "Rock of Ages, Cleft for Me." By Augustus M. Toplady.
- "From Greenland's Icy Mountains." By Reginald Heber.
- "The Christian Year" (a collection). By John Keble.
- "There Is a Fountain Filled with Blood." By William Cowper.
- "O God, Our Help in Ages Past." By Isaac Watts.
- "The Spacious Firmament on High." By Joseph Addison.
- "The Doxology." By Bishop Ken.
- "Lead, Kindly Light." By Cardinal Newman.
- "O Paradise, O Paradise." By F. W. Faber.
- "Abide with Me." The Rev. Henry Francis Lyte.
- "Nearer, My God, to Thee." Sarah Flower Adams.
- "Rise, Crowned with Light, Imperial Salem." Alex. Pope.

The musicians in Atlanta, Ga., were favorably impressed with the playing of Marshall Helms, a talented young pianist, who recently gave a recital in that city. Mr. Helms played a Beethoven Sonata, and pieces by Chopin, Schumann, Liszt, Rapp, Spindler and Wagner-Liszt. Mr. Helms, who is now a resident of Atlanta, is the organist of the English Lutheran Church of the Redeemer.

Miss Harriette Cady, the pianist, gave a Wagner recital at the Waldorf-Astoria Friday afternoon of last week. The program included excerpts from "Parsifal."



MORIZ ROSENTHAL has published his "Variations on an Original Theme," and a few of the advance copies have just reached New York.

It is a work brimful of interest, piquant, intellectual, fascinating. The theme might be called a blend of Schumann and Johann Strauss, spiced with a liberal addition of Rosenthalian unexpectedness. The variations are brilliant glossaries, genial, and sparkling throughout with quaint rhythmic and harmonic conceits. In them is the genuine Viennese touch—which means that the twenty-six pages of music contain not one cold blooded or ill favored measure. Rosenthal has learning, learning deep and rare, but it is of the kind that sits lightly on the pen. These "Variations" are of such stuff as Heine might have made had he been a composer and not merely the world's greatest wit and almost its greatest poet.

The pianist who puts on blinkers and takes a hitch in his technic before approaching the Rosenthal work will be joyously disappointed after playing the first few numbers. In all the variations there is apparent no desire on the part of the composer to make the simple theme an excuse for a series of gradus ad parnassum etudes. Rather he has built about it a series of tone pictures, some grave, others gay, one enigmatical, a few whimsical, but all sprightly and—welcome rarity—melodious!

No. 1, "Arabeske," is an adroit figuration for the right hand, woven about the theme with a harmonic skill that accomplishes everything but conventionality. As the pianist hoofs it through some of the wide intervals he will be pleased to note that the tempo is "andantino" and the direction "delicatissimo sempre leggerissimo." In fact, it is not until the finale of the whole work that any mention of the dreaded Presto may be found. No. 2, a tiny Scherzo, is as light and dainty as a gossamer. The theme is tucked away cleverly under cover of several unexpected and surprising accents. No. 3, "Aria," is a chromatic variation of exquisite harmonic facture. No. 4, "Ballabile," glints with the play of nimble musical imagination. Here the face of Rosenthal peeps out at us, the Rosenthal of the elusive fingers and the supple wrists. The imitations are characteristic and clever. In No. 5, "Nocturne," the left hand leads and is given some serious rhythmical posers. If the last measure does not ask plainly, "How's that?" then I am the poorest annotator of music in all the lands. No. 6 is a Tarantella, and doubtless the intending purchaser will have an uneasy moment when he is told that the entire variation is written in sixths and sounds doleful when played Lento or even at a hurried Largo gait. The marking is "Vivace e brioso." No. 7 is a Mazurka about which floats

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the wraith of Chopin. No. 8, "Petite Etude," is a rapid reflection in octaves, which keeps the eye and the forearm busy. Dizzy skips at undesired moments remind the player that Rosenthal has been called malicious by those who have felt the sting of his wit. At the top of that last irregular arpeggio in octaves is a laugh, and it is the laugh of Rosenthal.

No. 9, "Feuillet d'Album," might have been called "Hommage à Schumann." The harmonization is exquisite. And then comes No. 10, the Finale, interspersed with little Intermezzi, which are reminders of the variations that went before. In waltz time, with some rhythmical inversions, the movement begins innocently enough. At once, however, there follows an interlude à la Tausig, which requires almost catlike agility of the paws. Here Rosenthal has written some fingerings which are worthy of separate consideration. For another page the technical devils are held in check, but hardly have the four modulatory chords brought us to A major when the riot begins and the eager prima vista player sinks in his tracks. Thirds, sixths, fourths, fifths, octaves, chords, skips of several yards or so, sudden left hand excursions to the very bowels of the piano, and interlocking devices of all kinds are heaped up in bewildering confusion and quantity, and the further one goes the thicker come the obstacles. The cheerful Inferno marked "Presto fuoco," and later "tumultuoso," is a roaring furnace that will swallow alive any pianist who proves too venturesome. It is a Babylonian finish, an Olympic contest, with Cyclops and Titans as the gladiators and Jove as the judge. Let this be not only a description but also a warning.



Rosenthal writes modestly of his "Variations": "It is one of those peculiar pieces which you will be able to read quite easily, but which you will play worse and worse with time and practice." It is not polite to be personal.



The New York Evening Post says: "Signor Caruso, if reports speak truly, is to have a rival. Angelo Masini is the name of an Italian tenor who is said to be so wonderful that he is about to undertake a tour in South America, for which he is to receive \$100,000. But perhaps his press agent is more wonderful than his voice."



John F. Runciman is the enfant terrible of London letters and music. Enfants terribles have an incorrigible way of blurting out unexpected and distressing truths, and that is what J. F. R. does nearly every week in the Saturday Review. Every once in a while he runs amuck and tells his contemporaries what each one would like to tell to the other. Recently he selected Ernest Newman as his particular target, and dealt him such severe whacks that their echo has come all the way over the Atlantic. It appears that in a rash moment—perhaps after hearing Berlioz's *Symphonie Fantastique*—Mr. Newman called Berlioz "a fine critic." At once Mr. Runciman obtains a half-Nelson on Mr. Newman. "What is a critic?" roars J. F. R. "Is he a man who, when he writes down the 'Requiem' of Brahms as dull and feeble, he writes not Brahms' epitaph but his own? This statement of the case is both adroit and maladroit. I hold it to be true that all good criticism is purely an expression of the critic's nature; but I emphatically deny that because I find Brahms' 'Requiem' dull—not feeble—I myself am dull; whether I am or am not dull has to be discovered in another way. A dog would rather go rat catching than hear a Beethoven symphony; but is a man no higher than a dog if he prefers the Beethoven symphony to a novel of Marie Corelli, if he owns to his entire inability to read the terrible bombast of Hall Caine?"

In spite of his birthday popularity, Berlioz catches it from J. F. R. in the following unadorned fashion: "Far from being a man of a widely inquiring spirit, no man was ever narrower than Berlioz, no man was ever more devoted not only to his art, which happened to be music, but to a single part of that art—instrumentation. He tried to read himself into every piece of music he heard; he everlastingly searched or waited for new instrumental effects; and if he found them he praised the works, and if he did not, he dismissed the works as of no account. He found them in Meyerbeer, and accordingly lauded Meyerbeer in terms that might be justly applied to Wagner, Beethoven or Bach; he did not find them in Wagner—who was too fully occupied with the dramatic truth and intrinsic stuff of his music to think much about them—and we

matter. Unluckily I am not yet bald; but must I wait a certain term of years before I dare say that a lady's hair is or is not beautiful? I think I know now as well as ever I shall know. But if we consider Mr. Newman's argument carefully we shall see that it is only because a man is bald that he can judge the hair of others. Only those who are not artists can judge artists."

And at the end J. F. R. gets the dreaded strangle hold on Mr. Newman, and throws in his teeth the subjoined defi: "But this is more or less a futile discussion. Mr. Newman's ideal critic, the calm inquirer, is to me a detestable animal who ought to leave music, and indeed all the arts, alone and go into some respectable trade. Artists loathe him because they feel him to be no artist. I do not go so far as to say that only artists have the right



THE THEME OF ROSENTHAL'S VARIATIONS.

have the famous non credo—which only made people say: 'What on earth is Berlioz after now?'

The poor critic of music, who seldom has a good word said about him, ought to obtain much spiritual balm from this: "I may remark in passing that I think very little of the Wagner episode; it is a poor critic who never makes a mistake; it is not the business of the critic always to be right, like political orators, but only to be true to himself." That is unfraternal on Mr. Runciman's part. He will spoil our trade for certain if he paints it in such a beautiful light.

At this point J. F. R. manages to get Mr. Newman's right shoulder on the mat by piling on him the weight of the appended argument, to wit: "What is a critic? The easiest answer is: 'A perfect public nuisance.' With this I am in entire agreement. The average paid critic is nothing else than a nuisance." * * * Mr. Newman tells us that the critic is a policeman who directs the artists on their way, that a baldheaded man may say that someone's hair is or is not good, that a man may declare an egg bad although he cannot lay eggs himself. The egg question is one for egg sellers—not for me; but the baldheaded question is another

to criticise artists—for every man has the right to do as he pleases, even to make himself ridiculous—but I assert that the only valuable criticism is that which comes from an artist. What is wanted for a musical critic is, first, a thorough musician, a man who is educated, has read, can write, has enough imagination, and dares to say bluntly what he has experienced. The criticism of such men is worth reading; but as for the other stuff, the less we have of it the better."



Was it not George Eliot who said—the very George Eliot who does not stand high in J. F. R.'s favor—"Truth has rough flavors if we bite it through"? Do you feel a bitter taste?



Like Thalberg's operatic transcriptions for piano, puns have had their day, but occasionally some modern Theodore Hook or H. J. Byron perpetrates something in the punning line good enough—or bad enough—to be retold. One of that kind ambled along the Rialto last week and is herewith presented without apologies:

"Can you make a pun on the constellations?"

MR. CARLO BUONAMICI, WM. L. WHITNEY,
FLORENCE, BOSTON, PARIS, 246 HUNTINGTON AVE., BOSTON, MASS.
INTERNATIONAL SCHOOL FOR VOCALISTS,

asked a friend suddenly of David Bispham, who is said to have the pernicious habit.

"By Gemini," answered Bispham without hesitation, "I Cancer."

— —

The Baker String Quartet, of Denver, Col., sends some very interesting programs, which would be revelations to some of the Eastern societies that think they are doing pioneer work in America. Among the Denver novelties for this season of the Baker concerts are Tschaikowsky's E flat minor Quartet, Franck's Quintet for piano and strings and Brahms' B flat Sextet for two violins and two 'cellos. The rarefied atmosphere of Denver seems to be having its effect on the music of the place.

— —

A man in Philadelphia joins the fray against the critics and heaves some brickbats as follows:

There can be no doubt that modern journalism is mainly responsible for the shallowness of musical criticism. If the daily papers possessed more respect for its educational duties they would not have amateur critics on their staff. But these are in the majority even nowadays, and I know of more than one prominent paper which employed or employs stranded lawyers, officers, clerks, &c., as musical critics. To impose such men on the public and musicians is preposterous. In the second place a critic is not a reporter, or at least should not be. But being considered as such, he is paid accordingly. The salary of an ordinary reporter, especially in provincial towns, barely suffices to keep a man from starving. Consequently the musical reporter is obliged to give piano lessons, to copy music, to be a jack of all trades in order to make an honest living. But no person, and be he a critical genius, is capable of listening to a symphony concert or a grand opera with mental elasticity after having worked himself half to death during the day. Moreover, when does the poor devil find the necessary time to "practice," for critics as well as pianists must practice if they wish to remain abreast of the times? They must keep themselves in touch with the current musical life, whether local, national or international; they must watch the undercurrents; they must be on the constant lookout for unsuspected discoveries in the musical history; they must investigate problems on their own account; they must become familiar with the works to be criticised before venturing an opinion on them. In short, they must study. To study takes time, and the critic who cannot or will not spend at least four hours a day on his technic is not fit for his responsible position. Then again it is "immoral" to oblige a critic to dash off after the performance is over (or half over!) and to hastily fill a column for the next morning's issue. Who is really benefited by this sort of humbug? Certainly not the musical world. If the life of the daily press depends upon immediate information the critic should be allowed to restrict his "night work" to a short report of events, but he should not be compelled to go into critical details before having rested his mind and sifted his impressions. A preparatory article, such as Weber used to write before noteworthy performances, at the beginning of the week, a few lines after the performance, and a critical review of the more important events at the end of the week would be more dignified, useful and just than the usual critical "quick lunch hash."

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It will be remembered that not long ago an "Ansorge Verein" was formed in Vienna for the purpose of "booming" the compositions of one C. Ansorge, a Berlin pianist. R. Wagner had a Wagner Verein in his day, so why should C. An-

sorge not have an Ansorge Verein? Early this month the new society gave its first concert in Vienna. C. Ansorge was not present, offended, doubtless, at the fun which had been poked at him in the press. The Neue Freie Presse points out that most of C. Ansorge's compositions are Lieder on ultra-modern texts, and adds pertinently that his music is really "music dust lying on the words." C. Ansorge is to Hugo Wolf as Theodor Kirchner to Schumann.

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Mrs. M. A. Blumenberg is noted not only for her personal charms, but also for her ready replies on most occasions. At the post-concert supper in Philadelphia last week somebody at the table remarked rather tritely:

"In the ages past how did people ever manage to live without telephones and the telegraph?"

"They didn't; they all died," answered Mrs. Blumenberg, and the amateur sociologist stopped then and there.

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W. O. Forsyth, of Toronto, sends some songs which deserve more than a passing word of praise. "Frühlingsabend," based on the poem by Turgeniev, is a mood picture, with a shifting harmonic background, allied closely to the text and quite in its spirit. The climax is a sustained and original modulation from the key of D flat to F. Melodic invention, too, there is in plenty. "The Merry Lark," lyrics by Charles Kingsley, is a vocal romp in the spirited mode of B major, set to an eloquent rhythm, and strengthened in the middle with a few measures of sombre melody by way of contrast. Mr. Forsyth's "Wiegenlied" for piano has a Russian tinge that is not its least attraction.

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At the Opera "Barber of Seville"; two clerks crane their necks over the gallery railing. Rosina sings "Una voce poco fa."

Clerk A—Well, what do you think of that?

Clerk B—Gee! I never heard such yodling in all my life."

A LETTER by Richard Wagner, hitherto unpublished, appears in the *Tägliche Rundschau*. It is well known that the initial performances at Bayreuth, while artistically brilliant, were not peculiarly satisfactory, and that the Festspielhaus had to remain closed till 1882. Wagner, despairing of raising funds in Germany, began to look elsewhere for support. In a letter dated Naples, March 31, 1880, written while he was working on the second act of "Parsifal," he says that the reports respecting the production of his works cause him nothing but trouble, and continues: "I have really already seriously thought of establishing myself completely in America, because I should be able, in that country, to collect all the royalties on my works. Determined to take this step from other considerations as well as from my entire despair as to Germany, I do not yet regard the plan as finally abandoned." Would he have given the première of "Parsifal" at the Academy of Music?



Greater New York.

NEW YORK, January 18, 1904.

MY FAY, president of the Women's Philharmonic Society, was given a reception and concert Tuesday evening, January 12, in the Chapter Room of Carnegie Hall. The room was filled with people, many prominent in various business or artistic circles attending. Those who took part were: Mme. Birdice Blye, pianist; Maud Kennedy, soprano; Mrs. Arthur Brown, piano; Eleanor Stevens, violinist; Edward Brigham, basso; Clementine Tetedoux, soprano, and Edith Blane, accompanist. Madame Blye played with much brilliance, especially the difficult Weber-Tausig "Invitation to the Dance," and Miss Kennedy sang with artistic finish, possessing also charming presence. The "Good Friday Spell," played as violin and piano arrangement by Miss Stevens and Mrs. Raymond, was enjoyed, as was the latter's talk on the opera. Mr. Brigham's full low notes and thorough control of vocal equipment made his singing noteworthy. The committee of arrangements was composed of Mrs. C. C. Alden, Mme. L. Cappiani, Miss Laura Sedgewick Collins, Mrs. F. J. Davis, Miss N. F. Hogan, Miss S. E. Newman, Miss A. J. Terry, Miss L. M. Briggs, Miss M. Craigen, Miss K. Goodwin, Miss L. N. Holcombe, Mrs. G. W. Richardson, Miss J. van Buren and Mrs. G. Washbourne Smith, chairman.

The same active society arranged and carried out a program of piano and vocal numbers at the same place Saturday afternoon last, the pianist being Helen M. Lang, who played with poetic touch and refined tone; the singers Miss Ilma Schade, soprano, who has a pretty voice and presence, and Margaret Stephens, alto, who sang with much tenderness and beautiful control of her pianissimo high notes. George van R. Shiel played the accompaniments, and an informal reception followed.

Elizabeth D. Boyer, alto and director of the music at University Place Presbyterian Church, had in charge the music for the reception given in honor of the twentieth anniversary of the Rev. George Alexander, D. D., the pastor. The regular quartet sang: Lillian V. Watt, soprano; Miss Boyer, alto; William H. Harper, tenor, and Alfred W. Roberts, baritone. George S. Beechwood, the organist, played the accompaniments. Miss Watt, who has studied with Miss Boyer, sang with much animation. Miss Boyer sang Hawley's "I Wait for Thee" and Speaks' "Little One a-Cryin'," playing her own accompaniments in a way that showed the superior musician. Utmost finish, combined with temperament and clear enunciation, characterizes her singing.

Mme. Marie Cross-Newhaus gave a Sunday at home musicale which was enjoyed by scores of prominent soci-

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ety and musical folk, with this program: (a) Cantilena (Goltermann), (b) Gavotte (Popper), Chas. Watson Russell; (a) "Am Meer" (Schubert), (b) Widmung" (Schumann), Oley Speaks; "Pensée d'Automne" (Massenet), Elsie Arden; Prologue to "I Pagliacci" (Leoncavallo), John Boruff; Berceuse (Godard), Mr. Russell; (a) "Triste Avril" (De Leva), (b) "Die Nacht" (Strauss), Robert Hosea. Accompanist, Henry Levey. Madame Newhaus has the faculty of gathering together a crowd of very sympathetic, companionable people. The guests were Mr. and Mrs. Otto Schaller, Mr. and Mrs. Wallerstein, Mr. and Mrs. T. P. Laut, Mr. and Mrs. J. H. Gordon, Miss Mathews, Miss Haynes, Mrs. A. Bolande, Mr. and Mrs. Edgar Madden, Dr. and Mrs. de Birmingham, Mr. and Mrs. Wellsley Gage, Mrs. W. F. Price, Mrs. Gertrude Baumgarten, Mr. Meyer, Mrs. Sarah B. Halsted, Mr. Van Loan, Mrs. Fred Faubel, Mr. and Mrs. John H. Judge, Mr. and Mrs. Geo. C. Pratt, Baroness Von Orendorf, Mr. and Mrs. Henry Sperry, Mr. and Mrs. C. C. Murphy, William Hawley, Walter Phillips, Miss Winnifred Fox, F. W. Riesberg, Edmund Osthaus, R. K. Schultz, A. Clark, Mr. and Mrs. Fine, Oley Speaks, Edyn Chambers, Robert Hosea, Andreas Schneider, Dr. P. Longnecker, Miss Elsie Arden, Miss Mary Brennan, John Boruff, Miss Jeanne Arone, Mr. and Mrs. Percy Hemus, Edward Bingham, Richard Hall, Mr. Thaw, Spence Schultz and Miss McLoughlin.



Miss Thrusby's first musical afternoon since her return from Japan was in honor of Mrs. Milward Adams, of Chicago, Ill. A crowd of notable persons attended. Various musical selections were given by the Thrusby pupils, Martha Henry, Reba Cornett, Josephine Schaeffer and Grace Clare. There were songs and recitations by the charming Princess Malvery and by Mr. Price, of Brooklyn. Among those present were Mrs. Ignatius Grossmann, Miss Mildred Booth Grossman, Mr. and Mrs. Chas. Fairchild, Mrs. Henry Villard, Miss Vanderpool, Mrs. Charles C. Worthington, Mrs. Underwood Johnston, Mr. and Mrs. Frank Edwin Elwell, Mrs. Schuyler Skaats Wheeler, Mrs. Charles Munson Raymond, Mrs. George Glaenzer, Miss De Forest, Miss Callender, Mrs. Edgar Marston, Mrs. Charles B. Murray, Frank Wilbert Stokes, Charles Arter, Dr. Emanuel M. Baruch, Mrs. Robert Vermilye, Edward Brigham, J. Clisson Mills, Mr. and Mrs. Chas. I. Berg, Mrs. Van Biel, Mr. and Mrs. Stuart Edgar, Mrs. Sidney Homer, Mrs. Isaac Fletcher, Mrs. Wm. Perry Northrup, Mrs. Andrew McIntosh, Mrs. E. Frank Coe, Mme. Louise Homer.

At the second afternoon the same singers took part, also Elizabeth Wilson and Reinhold Herman, just arrived from Europe, played two beautiful pieces. Miss O'Leary also played, as did Mr. Nemes, the Hungarian violinist.



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School took place on Tuesday afternoon last at the New Empire Theatre. The matinee was given by senior members, two plays taking up the afternoon, "A Queen's Messenger," drama in one act by Hartley Manners, and "The Parvenu," a comedy in three acts by G. W. Godfrey. "A Queen's Messenger" had this cast:

An English officer..... Le Roy Brayton
A Masked Lady..... Jane Gordon

"The Parvenu" had this cast:
Sir Fulke Pettigrew, of the Warren..... Edwin Irving
Mr. Ledger, M. P., of Paggett Royal,

Waldemar C. Burkhardt
The Hon. Charles Tracey..... Lyle Ray
Claude Glynne..... Gerard Saxton
Lady Pettigrew..... Elizabeth Case

Gwendolen Pettigrew..... Lenna Wood
Mary Ledger..... Marjorie Butler

Jane Gordon, in language and acting, was capital. Waldemar C. Burkhardt and Elizabeth Case were prominent in the success of the latter play. They were produced under the direction of Charles Jellinger and Charles J. Bell, and the orchestra was under the direction of Gustav Saenger.



Mrs. Carlyle Petersilea is busy as usual with many pupils in piano playing. Coming here several years ago with a reputation well established in Boston, both as a concert pianist and teacher, Mrs. Petersilea has pupils from different sections of the country. She enjoyed the advantage of association with the old master, Franz Liszt, and has always led an active musical life. Her studio is well arranged, with two pianos and modern accessories to rapid progress in the art of piano playing and good musicianship.



Dr. Henry M. Leipziger, the superintendent of lectures under the auspices of the Board of Education, announces the following list of musical lectures for the week from January 20 to January 27: "Merits of Musical Composition," Dr. Henry G. Hatchett, Hall of the Board of Education, January 20; "The Technic of Musical Expression," Albert Gérard-Thiers, Bethany Chapel, January 20; "Welsh Music," Mary E. Cheney, P. S. 3, January 21;

"Songs of Burns," Mrs. H. S. Seeley, Institute Hall, January 22; "Irish Music," Mrs. Helen O'Donnell, P. S. 109, January 19, and P. S. 30, January 26; "American History in Picture, Music and Story," S. G. Pratt, P. S. 51, January 25; "A Piano Conversation," Amy Fay, P. S. 2, January 26; "An Evening of Song," Ada L. Lohman, P. S. 7, January 25; "Patriotic Songs of America," Miss Charlotte Runals, P. S. 14, January 25. The lectures begin at 8 o'clock, lasting an hour. ("P. S." means public school.)



Pupils of Mrs. Wadsworth-Vivian are coming into note. Mrs. Frederick Schmitz has been engaged as solo soprano of the Congregational Church of North New York, singing last Sunday for the first time. This makes the fourth pupil engaged for church work in four months. Charlotte Baumeister, soprano, and Louise Hildebrand, contralto, sang at a concert at Clavier Hall recently; they were in excellent voice and did credit to Madame Vivian.



Alice Breen some time ago sang in Chicago, when the Herald said: "Miss Alice Breen's beautiful voice was heard in the Jewel Song from 'Faust.' The interpretation was delightful, as she thoroughly understands her art. The trill at the close was thrilling, and her scales brilliant and fascinating. Her ballads were received with manifestations of pleasure."



"O Salutaris Hostia," by W. D. Armstrong, for soprano or tenor solo and mixed chorus, is well worth the attention of the Roman Catholic Church. It is short, on classic models, churchly and effective, and has been accepted by the Cincinnati Diocesan Commission on Church Music. It is dedicated to his friend, Arthur J. H. Barbour, of Cincinnati, Ohio. Mr. Armstrong is chairman of the executive committee of the Music Teachers' National Association, which meets in St. Louis, Mo., June 28, 29, 30 and July 1.



Madame Rademacher-Pickenbach and Mr. Pickenbach give a recital of piano pieces and songs in Orange, N. J., January 22, mostly modern compositions. They are said to be high class artists.

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Musical Clubs.

BNAI ISRAEL SISTERHOOD gave the first of their regular monthly musical programs for the year December 29 in the chapel of the Universalist church, Columbus, Ohio. The following program was rendered: Piano solo, Miss Fanny Meyer; vocal solo, Miss Pauline Newman, accompanied by Miss Jennie Newman; violin solo, Mrs. Charles Collier; recitation, Miss Lillie Friedenberg; vocal solo, Charles Cohen, accompanied by Miss Blanche Meyer. The hostesses were Mrs. Eichberg, Mrs. David, Mrs. Glick, Mrs. A. B. Cohen, Mrs. Joseph Basch, Mrs. Frank Basch, Mrs. Childs, Mrs. L. Basch, Mrs. S. Blumenthal, Mrs. L. Bornheim, Mrs. S. Bornheim, Mrs. J. Cohen, Mrs. Jacob Goodman, Mrs. Sol. Black and Mrs. S. Dubeil.

The second concert of the Westchester (N. Y.) Philharmonic Society will be held on Tuesday evening, January 12.

The first regular meeting of the Free Choral Club, under the direction of George Carter, was held at the First Presbyterian Church parlors, Olean, N. Y., January 4.

Miss Corneille Overstreet has been elected a member of the Musical Art Society, Louisville, Ky. She will be one of the soloists at Mrs. Alfred Brandeis' reception to the society.

Under the auspices of the Waterbury (Conn.) Women's Club, Edwin S. Belknap and Harvey W. Loomis gave a dual recital in the parlors of the Second Congregational Church, December 29.

A piano recital by Misses Olive Bucks and Maude Marks was recently given by their teacher, Miss Julia C. Caton, at her home, 255 North avenue, Aurora, Ill., and attracted about 100 guests.

An organ recital was given under the auspices of the Tuesday Musical Club Thursday evening, January 7, at Carnegie Music Hall, Sandusky, Ohio, by J. Fred Wolle, organist of the Moravian Church and leader of the Bach festivals at Bethlehem, Pa.

Miss Lillian Bang entertained the Vendredi Musicales recently at Nashville, Tenn. An interesting program was given by Misses Frank Hollowell, Jennie Wheeler, Lillian Bang, Bessie Bullock, Annie Green. Miss Lowe, of Chattanooga, and Miss Lillie Munford were guests of the club.

An ensemble piano recital by Messrs. Mickwitz and MacDonald was given December 28 at Jesse French Hall, Dallas, Tex. They were assisted by Miss Ruby Blake, soprano, a resident of Dallas, and Miss Louise Love, of the North Texas Female College, of Sherman, a pupil of Von Mickwitz.

Prof. H. Eugene Parsons is in Columbus, Ga., where he went to organize a glee club for the city Y. M. C. A., which is one of the most prosperous associations in the South. He will also conduct a course of vocal instruction in Chase Conservatory, an institution of high standing among schools of the South.

On December 31 the department of music entertained at the Nineteenth Century Club, Memphis, Tenn., with a program of rare excellence, some of the leading artists of the city appearing before the club members and guests. The program was in the hands of the chairman of the department, Mrs. E. T. Tobey, and the following took part: Mr. Cundell, tenor; Rowland D. Williams, baritone; Mrs. Emma Jones Worman, soprano; Jacob

Bloom, violinist; there were two quartets and Mrs. S. B. Anderson read a paper on "The Oratorio and the Symphony," the subject being in reality the keynote to the afternoon's entertainment.

At a recent meeting of the Reading (Pa.) Musicales the following persons played and sang: Miss Stichter, piano solo; Miss Millholland, piano solo; Mrs. J. H. Sternberg, piano solo; Mrs. Frank Connard, vocal solo, accompanied by Miss Ella Livingood; Mrs. William Seyfert, vocal solo, accompanied by Mrs. Connard; Miss Harriette Keim, solo, accompanied by Miss Augusta Craig.

Miss Frances M. Kelley, pianist from New York, gave a recital in Dana Hall, Warren, Ohio, December 30, under the auspices of the Afternoon Musical Club, it being first of a series of artists' recitals to be given by the organization. Preceding the program Mrs. Lynn B. Dana, president of the Afternoon Musical Club, made some remarks concerning the work and object of the club, and introduced Miss Kelley.

An interesting concert was given at the Valentine on December 30 by the Toledo Choral Society, Toledo, Ohio. This society is composed of colored people, and is under the leadership of J. E. Spyglass. They gave their first concert last year and received so much encouragement that they formed themselves into a permanent organization. Their concert on the 30th was their second public appearance. Mme. E. Azalia Hackley was the soloist.

Mr. and Mrs. Smith Northrop entertained a small party of friends at their home, 74 Main street, Norwalk, Conn., recently. The program included instrumental solos by Harry B. Bussing, Harry F. Zweifel and Miss Blanche Northrop, and vocal solos by Mrs. Samuel F. Foster and Miss Alice McCormick. Those present included Mr. and Mrs. Northrop, Mr. and Mrs. Harry B. Bussing and son, Mr. and Mrs. John W. Curnow and son, Mr. and Mrs. Samuel F. Foster, Harry F. Zweifel and friend, Willett H. Secor, and Miss Alice McCormick.

Handel's "Messiah" was given its second Christmas rendition by the Oratorio Society at the First Congregational Church, Kansas City, Mo., in December. For two months the chorus of 150 of the best voices in Kansas City had been carefully rehearsing. Mrs. J. Otis Huff, the contralto; Mrs. George H. Parkhurst, of Topeka, soprano; Walter H. Wheatley, of New York, tenor, and J. Marshall Williams, of St. Joseph, basso, all received complimentary notices. The oratorio was conducted by Glenn H. Woods, musical instructor at Manual Training High School, and the orchestra was composed of Wylie's String Quartet, Lawrence W. Robbins, organist, and Dr. Elmer Harley, accompanist.

Officers of the Schubert Musical Club, of Kalamazoo, Mich., are: President, Miss Victoria McLaughlin; vice president, Miss Edith A. Forbes; secretary, Miss Florence Bailey, and treasurer, Mrs. Garnet See Shirley. Directors, Miss Esther M. Ulrich, Miss Gertrude Snow, Miss

Della Sprague and Miss Julia G. Charton. Members, Miss Florence Bailey, Mrs. M. E. Blood, Miss Ethel Bowman, Miss Elizabeth Brewster, Miss Julia G. Charton, Miss Margaret Cobb, Miss Bernice Crandall, Edward B. Desenberg, Miss Orpha Elliott, Miss Edith A. Forbes, Miss Katharine Jones, Miss Helen Kauffer, Miss Bertine Lakey, Miss Frances Leavens, Mrs. May Bosley Lombard, Mrs. H. Harrison Master, Miss Julia McDonald, Miss McEvoy, Miss Victoria McLaughlin, Warren H. Milham, Mrs. W. H. Mondy, Miss Aimée Nisbet, Mrs. John Notley, Mrs. Claude W. Oakley, Mrs. Payne, Miss Mary E. Perley, Mrs. May Lewis Perrine, Miss Gertrude E. Pierson, Mrs. E. A. Read, Frederic Rogers, Miss Jeanette Rosenberg, Miss Bertha Shean, Mrs. Garnet See Shirley, Harry Gwynne Smith, Miss Gertrude Snow, Miss Della Sprague, Miss Esther M. Ulrich, Mrs. Albert C. Waldo, Miss Henrietta Warnhuis, Raymond P. Warren, Miss Edna White, Gareld Whitney, Miss Bernice Wood, Mrs. Door E. Wood and Miss Susan Wood. Associate members, Mrs. Eleanor Brewster, Morris H. Desenberg, Mrs. Morris H. Desenberg, Miss Mary Jones, Mrs. A. E. Knight and Mrs. J. J. Knight.

The Fourth Wetzler Concert.

THE fourth of Hermann Hans Wetzler's symphony concerts will be given in Carnegie Hall on Saturday afternoon at 3. The soloist will be Leopold Lichtenberg. The program is as follows: Overture, "Leonore," No. 3, Beethoven; Concerto in A minor for violin, Vieuxtemps, Leopold Lichtenberg; Symphony in C major, Schubert.

In making this conservative but interesting program, Mr. Wetzler probably was actuated by a desire, as it were, to throw a last sop to the classical Cerberus before entering on the highly seasoned duties of his Strauss concerts. There has been no change in the plans of the musical hero of our season. Richard Strauss will make his first American appearance at the fifth Wetzler concert, in Carnegie Hall, on February 29. The concert will be devoted to the works of Richard Strauss, and will be conducted by the composer and by Hermann Hans Wetzler. This is an arrangement which was suggested by Mr. Strauss himself. Mr. Wetzler will lead, too, at all the other New York concerts of the Strauss Festival, on March 3, March 9 and March 16.

Musical Therapeutics.

THE Society of Musical Therapeutics will meet at the residence of Miss Guerney, 187 Central Park South, Saturday, January 23, at 8:30. Dr. J. Mont Blyer will lecture on the "Wonders of Sound," illustrating the formation of tone figures.

The Nuremberg City Theatre celebrated the Christmas season by its first production of a one act music drama, "Das Winzerfest," by Wilhelm Bruch. It was only moderately successful.

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Musical People.

AN invitation program was given at the Wellenstein-Murphy pupils' recital at Grand Rapids, Mich., January 4. This was the second of the series of 1903-4 to be given this season at the Ladies' Literary Club house Sheldon street. Those taking part were Miss Jette Strong, Miss May Strong, Miss Grace Whiting, Miss Hazel Clement, Miss Crystal Merrifield, Clifford Strong, pupils of R. A. Wellenstein, and Miss Georgiana Godfrey, soprano; Miss Maude Cartwright, contralto, pupils of George Murphy. Accompanist, Miss Bertha L. Bradford.

The pupils of Miss Ella Schnell, numbering about fifty, gave a recital December 29 at the conservatory, Kankakee, Ill.

Arthur Bergh and Miss Minnie Bergh Wollan gave a program at St. Paul, Minn., recently, assisted by the Schubert Ladies' Quartet.

Hugh Allen, a well known Atlanta boy, organist and vocalist, has accepted the position of organist of Christ Church at Nashville, Tenn.

Miss Gertrude Sans Souci, of Minneapolis, Minn., is one of the organists engaged to give a recital at the St. Louis Exposition next summer.

"The Messiah" was given recently in St. Paul, Minn., by Mrs. Jane Huntington Yale, Miss Clara Williams, Harry George and Harry E. Phillips.

The Syracuse (N. Y.) musicians in New York for Christmas included Richard Grant Calthrop, Harold Morton Adkins and Miss Marie Lindemer Davis.

The pupils of Miss Matthews, Helena, Ark., recently gave a recital at the studio, which was much enjoyed by the friends of the teacher and pupils who attended.

A few of the pupils of Mrs. Ella Carter Bryant, director of the Moline (Ill.) Conservatory of Music, appeared in a recital at the First Baptist Church recently.

Miss Elsie Haggard, of Columbus, Ind., formerly of La Porte, has had a piano number, composed by Carl Koelling, of Chicago, dedicated to her. The selection is called "Soaring."

The concert in the "Pop" series which was given at the Woman's Club, Louisville, Ky., January 8, had as soloists Karl Schmidt, cellist; Miss Bertelle, soprano, and Miss Bishop as accompanist.

Miss Padget Geraldine Watrous, soprano, late of the Castle Square Opera Company, gave the Jewel Scene from "Faust," in costume, very successfully at a concert given for the benefit of Public School Library of Cleveland, Ohio.

A musical was given recently at the residence of Mr. and Mrs. Alfred Jones on Bridge street, Paducah, Ky., in honor of Mr. and Mrs. J. W. Scott. Miss Addie Miller sang several solos and Mrs. W. T. Miller gave piano selections.

At the First Baptist Church, Norwich, N. Y., January 5, Miss Louise van Wagenen gave a vocal recital, assisted by Miss Zaida Lee, Mrs. George Leslie, and the Choral Union. Miss Van Wagenen has been a student of voice culture in New York for several years.

December 30, at Odd Fellows' Hall, Albuquerque, N. M., the pupils of Mrs. Rosa Furtrelle-Gideon, assisted

by Mrs. S. B. Miller, contralto, rendered a program. Miss Lessye Keith, Miss Mayme Walsh, Miss Emelia Kraxberger, Miss Viola Skinner, Mrs. Miller, Miss Mary Ramsay, Miss Gertrude Kelley, Miss Laura Conley, Miss Sophie Sichler took part.

A special musical program was rendered January 3 in connection with the services at the First Presbyterian Church, Logansport, Ind. The program opened with an organ prelude by Miss Cora Fink. Two selections were rendered by a quintet composed of Miss Martha Philena Powell, Miss Abigail J. Davies, Mrs. Samuel Warner and E. L. Rogers and Oscar Michaelis.

On January 2 a musical was held at the residence of Miss Leona Wadell, Chester, Pa., daughter of Mr. and Mrs. J. C. Wadell. The program was given by Mrs. J. M. Hinkson, Jr.; Mr. and Miss Robinson, J. Davis, Miss Emma Hulley, Misses Mandie and Lydia Davis, Miss Roberts, Miss Pierce, Mr. McGovern, Mr. Bucer, Miss Amy Berdell, Miss Anderson and Mr. Trainer.

The Abingdon (Ill.) Argus says of a recent concert there: "The singing of Mrs. Blondelle Pollock Tenney was received with undisguised delight. Her appearance was remarkably pleasing and graceful. Mrs. Tenney proceeded to sing her way into the hearts of her audience. Beautiful, graceful and accomplished as she is, it is her voice which appeals and captivates. It is irresistible."

December 22 two Columbus soloists, Mrs. John F. Pletsch, soprano, and Mrs. Elizabeth Wilson, contralto, sang the respective solo parts in the oratorio "Messiah," given by the Orethean Club of Coshocton, Ohio. A. E. Hosmer, supervisor of music in the public schools, conducted. Ericsson Bushnell, of New York, sang the bass solos, Mr. Dawson, of Coshocton, singing the tenor parts.

A recital was recently given at Mansfield, Ohio, by Professor Bellingham and his pupils. The program consisted strictly of classical music. The first part of the program opened with a piano solo by Miss Ozella Stone and closed

with a tenor solo, "Swords Out for Charlie," by De Rizdon Stambaugh. The second part consisted of an excerpt from Handel's "Messiah," a song from "Rodney" and "A Cycle of Songs" from a "Child's Garden of Verses," by Louis Stevenson. Miss Stone accompanied on the piano.

Mr. and Mrs. A. J. Haws, of No. 747 Somerset street, Johnstown, Pa., gave a musical at their home January 1, Mrs. Neesham being the pianist. Miss Holly Noble the violinist, Mrs. Neesham and Mrs. Lindsay sopranos, and Misses Jennie Hoghton and Hannah Clark contraltos. Among the guests were the Rev. B. W. Luckenbill, Mr. and Mrs. R. A. Day, Mr. and Mrs. W. M. Baldwin, Mr. and Mrs. William Gard, Dr. and Mrs. D. F. Buffington, Miss Dolly Baldwin, Miss Maggie James and Miss Annie Taylor.

Rogers-Schenck.

FRANCIS ROGERS will sing the following list of songs by Elliott Schenck in Boston on the 18th: "The Summer Sea," "Love Me Forever," "Over the Sea to Skye," "Go, Lovely Rose," "The Deep Sea Pearl," "Panfilo's Song," "I Turn My Eyes, O Love, to Thee," "A Parting," "Love Songs of the Nightingale." In another column we tell of Mr. Schenck's continued success as conductor of English grand opera in New York.

Charles Quef, the recently appointed organist of the grand organ at La Trinité, Paris, and successor of M. Alexandre Guilmant, has dedicated his latest organ work to William C. Carl, of New York. Mr. Quef's compositions are commanding wide attention, and this one will undoubtedly occupy a prominent place on recital programs. The title is "Prelude Funèbre et Fugue." Mr. Carl will display the new organ in the Church of the Advent, Ninety-third street and Broadway, tomorrow evening, January 21, at 8:15. He will be assisted by Miss Kathrin Hilke, soprano, and Andreas Schneider, baritone.

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Chicago.

CHICAGO, Ill., January 18, 1904.

HE concerts of the Chicago Orchestra were resumed Friday at the Auditorium, after a week's enforced pause, under somewhat adverse conditions. Crowded before the steel fireproof curtain, and with the trumpets and trombones echoing disagreeably from the opposite wall, the orchestra nevertheless gave a splendid performance of one of the most interesting and beautiful programs of this season's series. The new placing of the orchestra was not without some good points. In the first place the audience, which was fairly large, must have felt perfectly safe with the only danger from fire completely cut off from the auditorium. Then the orchestra, brought nearer the audience, and with the curtain behind it acting as a sounding board, seemed to gain greatly in tone volume. The strings were noticeably fuller and stronger in this new position, and heard at closer range showed more clearly than ever the splendid schooling they have received at Mr. Thomas' hands. The first violins frequently obtained the effect of a solo instrument, so perfect was the ensemble, while the two incidental solos in the Dohnányi Symphony for the concertmaster and the first viola were heard to far better advantage than on previous occasions. Aside from the crowding, there was but one drawback, the unpleasant echoing of the brass instruments, and this was probably not noticeable in all parts of the hall.

Friday's program contained two numbers which were new to Chicago, the Dohnányi Symphony in D minor and the Svendsen Concerto for violoncello. Both were heard in the first part of the program.

The symphony afforded Chicago its first opportunity to judge Dohnányi as a composer. When heard here three years ago he won instant and complete recognition as a pianist who ranks among the first exponents of his art now before the public. His symphony showed him to be equally gifted as a creative artist.

Here, too, he seems to have the technic of his art completely at his command. His treatment of the orchestra is masterly, and in the first movement—the only important movement in which he adhered strictly to conventional form—he showed a complete realization of its possibilities for the clear presentation and development of his ideas. These ideas are worthy and often very beautiful. Few composers have greater gift of melody. And his music is not only full of expressive melodies. It is rich in vivid, virile rhythms as well, and harmonically most interesting.

The second movement is a departure, in form if not in spirit, from all that convention has established as appropriate for slow movements. It is a very free fantasia, full of beautiful melodies, which lose much of their effectiveness because of their haphazard arrangement. The scherzo is clever but not spontaneous. The intermezzo is not at all effective, in spite of a weird melody for solo viola. The finale begins well with a vigorous theme, quite Brahmsian in mood and treatment, and after a rather disconnected Wagnerian episode closes with a splendid fugue,

worked out with great precision and full of vivid contrasts, both tonal and dynamic.

The soloist, Carl Brueckner, the 'cellist, gave a poetic performance of Svendsen's tedious Concerto. Such opportunities as the work afforded for effective cantilena showed Mr. Brueckner as a master of melody playing, sincere and noble in style and effective in nuance and shading. He is not a player of the virtuoso type, but excels in all the finer and more intimate phases of his art.

The "Bacchanale" from "Tannhäuser," Bizet's Suite "L'Arlesienne" and Dvorák's "Slavonic Dances," op. 72, Nos. 7 and 8, completed the program.

Monday evening the orchestra made up the concert of January 2, repeating the program of that date, with one change. The soloist, George Proctor, not being able to return to repeat the Liszt E flat Concerto, the orchestra played in its place the "Huldigungsmarsch" of Wagner.

On Wednesday afternoon and Thursday night, January 20 and 21, the program which should have been given on January 8 and 9 will be made up. In place of Thibaud the concertmaster will play the Bruch G minor Concerto. Thibaud will play with the orchestra some time in February, and will then give the two recitals which the closing of the Music Hall obliged him to cancel last week.

Friday and Saturday of this week the orchestra will play its usual concert, having made up all concerts lost and fulfilled its obligations to its subscribers. Busoni will be the soloist, playing that most beautiful of Beethoven's concertos, the G major.

AMERICAN CONSERVATORY.

Kimball Hall is one of the few halls that has not been interfered with by the authorities. Several concerts are announced for the coming week, among them being one by the American Conservatory for the evening of January 20. Herbert Butler will direct an orchestra, and solos will be furnished by Miss Winifred Hall, soprano; Miss Maud Johnson, pianist; W. F. Schelke, basso, and Thomas Purcell, violinist.

REISENAUER.

Manager F. Wight Neumann announces that the two recitals of Alfred Reisenauer, the great Leipsic virtuoso, now head of the piano department of the Royal Conservatory, will be given in February. Reisenauer is a great master of piano "effects," and his coming appearance here is attracting wide notice among all the musicians of the city.

SCHUMANN-HEINK.

Under the same management Madame Schumann-Heink will give a song recital in February.

SPIERING QUARTET.

The concert of the Spiering Quartet with Anna Griewisch as soloist, which was to have been given last Tuesday evening in Music Hall, is postponed until after the third concert announced for a date in March.

ALLEN SPENCER'S RECITAL.

Allen Spencer's recital announced for Monday evening, January 25, promises to be one of unusual interest.

His program is an ambitious one and contains, besides many well known works, several which are new. Among the latter may be mentioned a Prelude and Fugue in G by Bernard, one of the younger French composers, a very grateful work and an equally interesting Etude of Lutkin, dedicated to Mr. Spencer. His program comprises further: Rameau, three hands; Schumann, "Papillons"; Chopin, Valse and Prelude in C sharp minor and A flat Polonaise; Raff, "Maerschen"; Schuett, Valsette; Arenski, "By the Sea"; Leschetizky, Intermezzo in Octaves; Liszt, Etude in D flat and Eleventh Rhapsodie. Mr. Spencer has been prominent among American pianists because of his extensive propaganda for the Vienna composer, Eduard Schuett. He has recently received a letter from Schuett in which the latter expressed his gratification at Mr. Spencer's constant success, and announced that he had just completed a new transcription of a Strauss waltz which he has dedicated to Mr. Spencer.

TWO WORTHY WORKS.

"The Domain of Hurakan," a piano composition, has recently come to the writer's notice. It is by Arthur Farwell. The composition is based on three Indian themes, definitely contrasted in mood and rhythm, and admirably developed by the composer. While it embraces the ternary form it is in no way conventional in treatment, containing varied moods in abundance and an atmosphere of romanticism peculiarly its own. The composer has aimed for orchestral effects, and has secured some excellent ones, although the middle section lies somewhat unpianistically for the left hand. Even this portion is far from impossible, however, and it is compensated for by the beautiful harmonic background effected by it to the exquisite middle theme, which is full of poetic beauty. Farwell is to be especially commended for his understanding of the value of rhythmic contrasts, this being, in the writer's opinion, not only one of the most valuable requisites of musical composition, but one in which it would seem that the national characteristics of America are peculiarly reflected, and which it remains for the "newer school" to develop. One may remark, finally, that "The Domain of Hurakan" is a work well worthy of gracing any artist's program by the side of those masters whose merit is estab-

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lished. Among other valuable works which are soon to be issued by the same publishers is the "Sonata Heroic," by Louis Campbell-Tipton. It was heard in Chicago last year at the Manuscript Society's concert, where it was splendidly played by Hans von Schiller. It is a work of great beauty and worth and decidedly one of the best compositions this gifted young Chicagoan has produced.

GLENN DILLARD GUNN.

CHICAGO NOTES.

Rudolph Ganz.

Rudolph Ganz, who is just now very busy with his many concert engagements and his very large class of pupils at the Chicago Musical College, is meeting with constant and continued success. The following press notices amply attest to his rapidly growing popularity:

The Ladies' Matinee Musicals has engaged Rudolph Ganz, the famous Swiss pianist, for a piano recital on February 3 at the Prolycav. Mr. Ganz is at present connected with the Ziegfeld College of Music in Chicago for a period of three years. The Sentinel has often referred to Mr. Ganz as one of the greatest pianists in this country, and his engagement by the Matinee Musicals is certainly a matter of congratulation, not only for the members of the society, but for all music-lovers of the city of Indianapolis as well. Mr. Ganz possesses great individuality, and his interpretation of the works of the great masters is always individual plus the spirit of the composer. His playing before the members of the State Music Teachers' Association last June in Richmond, Ind., caused an actual sensation. * * * He has tremendous technic, a wonderful dramatic intensity and is a spiritual player as well. There is no doubt that our Indianapolis music lovers will recognize him as one of the greatest pianists that has ever played before an Indianapolis audience. Technically he is like Mark Hambourg, and spiritually he comes nearer to Ossip Gabrilowitsch than any other pianist known in this city. The comparison is drawn on account of the two extremes that are represented by Hambourg and Gabrilowitsch.—Indianapolis Sentinel, January 10, 1904.

Rudolph Ganz, the Swiss pianist, played a piano recital last evening at the Music Hall as the second concert in the Women's Club course. The audience was appreciative of his artistic playing and gave him generous applause.

This is the first appearance of this artist in Peoria, and his coming has been greatly anticipated for many weeks. There is much strength in his interpretations, and his technic is tremendous. Entirely unassuming in manner, he plays with marked earnestness and thorough comprehension of each composer. There were many quite unfamiliar numbers on his program which put the audience in a little less sympathetic mood than usual, though generosity and responsiveness were not at all lacking.

In no number that he played did he show such perfect mastery of both technic and interpretation as in the Chopin Etude in A minor. It was well rounded out, logical in every way, the climax at the close deserving especial mention.

The personality of the man is interesting, though somewhat serious and unyielding, while there is no question of a doubt that he is a devoted slave to his instrument. In the recent recital program sung by Sembrich in Chicago Mr. Ganz was the accompanist, and his work at that time called forth unstinted praise.—Peoria Herald-Transcript, December 16, 1903.

Of course the audience was not half large enough. There should be 600 people in Peoria who care enough for music to fill Music Hall on the occasion of such a recital as that given by Rudolph Ganz last evening, but evidently the music lovers are about, say, 300.

as the hall was not more than half filled. The recital was a most interesting one, and Mr. Ganz really warmed his hearers into actual enthusiasm before the program was over. Liszt numbers, which seemed best suited to the player's individuality, were roundly encored, and Mr. Ganz was obliged to bow his thanks again and again. All who heard him last night would be glad to have an opportunity to repeat the pleasure.—Peoria Journal, December 15, 1903.

Emil Hofmann.

Emil Hofmann, the baritone, returned from a tour through the West and will appear in a song recital of Hugo Wolf songs in the Fine Arts Building, under the management of E. W. Holmes, on Tuesday, January 26. The recital was advertised to take place in Music Hall of the same building, but owing to a reconstruction of that hall Hofmann will appear in Assembly Hall. He arrived in Chicago on Saturday, missing an appearance in Peoria, Ill., on Friday evening, on account of a wreck on the Santa Fé Railroad. He is in good health, and vocally in excellent condition. The artist at the piano for the Wolf program will be Edwin Schneider, who has just returned from Europe.

Arthur Burton.

Arthur Burton, the baritone, whose successes in concert have been mentioned from time to time in THE MUSICAL COURIER, continues to be in great demand. On January 6 he sings a recital on the Lake Shore Drive and on the 8th on Prairie avenue, two important social engagements. On the 14th he is booked for a recital in Joliet and on the 21st he sings in Chicago for the Alliance Française.

Virginia Listemann.

Miss Virginia Listemann, daughter of Bernard Listemann, the violinist, will sing in Milwaukee January 19; Ripon, January 20, and Oshkosh, January 23. She has a soprano voice of rare sweetness. Her tour will include Eau Claire and Madison, Wis., and Mount Vernon, Cedar Rapids and Keokuk, Ia.

Benefit Concert.

An evening's entertainment of interest to the general public will be that given January 29 in the Y. M. C. A. Hall for the benefit of the North Wells Street National Emergency Hospital. Among the patrons are Mrs. Marshall Field, the two Mrs. McCormicks and Mrs. Valentine. The entertainment will be given by Mr. McCutchen, the cartoonist, assisted in music by Miss Bertha M. Kaderly, soprano; Paul C. Beebe, violincellist, and Miss Allum at the piano. The worthy object is one of general interest, and the reputation of the artists is such that the combination will no doubt be the means of filling the large hall to its utmost capacity.

Hamlin in Brooklyn and Boston.

George Hamlin sang "The Messiah" in Brooklyn and Boston recently, scoring his accustomed success. Several press notices follow.

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Mr. Hamlin was the tenor, and it was seen at once in his solo, "Comfort Ye, My People," that his voice was smooth and resonant, and that the delivery of the lines was all that could be desired. He sang the difficult "Thou Shalt Break Them in Pieces" with such vigor that long applause followed.—Brooklyn Daily Eagle.

Mr. Hamlin had but to renew the many favorable impressions that he has created here as a vocalist and artist. This he did easily, and enlarged his delivery and strengthened his declamation much beyond his earlier style. Mr. Hamlin gave "Comfort Ye" for the divine command that it is, and lifted it beyond its usual plane of gentle romanticism.—Extract from Boston Journal.

Mr. Hamlin sang "Comfort Ye, My People," with his customary intelligence and artistic discretion. In the bravura passages his control of breath was admirable.—Boston Herald.

Frederick Carberry.

Frederick Carberry, the well known tenor, has just returned from an extended tour through the Middle West, bringing with him the following enthusiastic press notices:

No one could have given more effective support to Mr. Middle-schule than Mr. Carberry. This talented artist sang with fine effect, and so thoroughly did he capture his audience that he was compelled to give two encores after his first number, an enthusiasm rarely met with in a Rockford audience. Mr. Carberry's singing was of the thoroughly finished and artistic sort which has characterized his work, and each of his selections was given delightfully. His voice is a pure tenor of the lyric sort, and the vocal art has to him been an open book. His splendid singing last evening made the people regret the long intervals between his appearances here.—Rockford (Ill.) Morning Star.

Burlington, Ia., December 11.—Two Chicago musicians tonight won honors in Handel's "Messiah," given by the Burlington Musical Club. They were Mme. Sue Harrington Furbeck, contralto, and Frederick Carberry, tenor.—Special Dispatch to Chicago Record-Herald.

The selection of soloists for the occasion proved to be a fortunate one. Mr. Carberry has a clear, high tenor, which he uses with ease. His "Comfort Ye, My People," and "Every Valley Shall Be Exalted" were finely given and furnished an inspiring introduction to the work of the evening.

One of the surprises was the introduction into the program of the tenor solo, "Thou Shalt Dash Them." Yesterday morning when the soloists were rehearsing their parts Mr. Carberry learned that Professor Bentley had decided to omit the solo, and expressed regret at its not being given. It was then decided to include the solo in the oratorio, and it proved one of Mr. Carberry's greatest hits of the evening.—Burlington Hawkeye.

Frederick Carberry, the tenor, was heard to good advantage, and his solos were given with warmth and an intelligent interpretation. His first solo, "Comfort Ye, My People," placed him at once before the audience as a first class artist, and he received for his solos that followed hearty applause.—Evening Gazette, Burlington.

Mary Wood Chase.

Mary Wood Chase, of the faculty of the Columbia School of Music, whose work as a concert pianist has won for her recognition as the foremost artist of the country,

will be heard in recital at Topeka, Kan.; Lawrence, Kan., and other Western points on January 11, 12, 13 and 14.

Columbia School.

The Columbia School of Music announces a pupils' recital, to be given on Saturday afternoon, January 16.

Miss Porter at Baldwin's Concert.

The series of complimentary concerts being given at the Baldwin Company's warerooms is attracting much attention because of the very high class programs that are being presented. On Thursday evening, January 21, under the direction of Grant Schaefer, Miss Marie Carter McGee, Miss Jennie F. Johnson, George L. Tenney and Garnett Hedge will present Arthur Whiting's "Floriana." The assisting artist on the occasion is Miss Harriet Porter. Miss Porter is one of Madame Zeisler's best pupils. Her playing is characterized by unusual temperament and splendid technic.

Church of the Divine Paternity.

THE music at this church, under the direction of J. Warren Andrews, is this winter on a higher plane than ever. Leading oratorios and portions of oratorios are given at the Sunday evening services. "The Prodigal Son," by Sullivan, last Sunday. The schedule for the next three months is: January 31, "Miriam's Song of Triumph," Schubert; February 14, "Stabat Mater," Rossini; February 28, Festival Anthem, John E. West; March 13, music from "St. Paul," Mendelssohn; March 27, "The Sorrows of Death," C. Whitney Coombs; April 3, "The Redemption," Gounod.

Marie Goetze, of the Berlin Opera, with the assistance of the Munich String Quartet, gave an evening under the direction of Bernhard Stavenhagen on January 8, at the Künstlerhaus, Munich.

Obituary.

Eduard Lassen.

FRIDAY'S cable chronicled the death at Weimar of Eduard Lassen, the Danish composer. If the name of Lassen endures through the centuries it will be through some of his beautiful songs. There are some songs that cannot die, and Lassen on several occasions was sufficiently inspired to write a few of them. Lassen was born in Copenhagen April 13, 1830. His parents removed to Brussels two years after the birth of their son Eduard, and ten years later the son at the age of twelve entered the Brussels Conservatory. The boy distinguished himself by winning the first prize for piano when he was fourteen years old, and three years later he won the second prize in harmony. With such a foundation it was not surprising that he should capture the Prix de Rome in 1851. After that Lassen traveled in Germany and Italy, making a long sojourn in Rome. In 1857 Liszt brought out Lassen's opera, "Landgraf Ludwig's Brautfahrt," at the Weimar Court Opera, and a year later Lassen was appointed court music director. In 1861 he was reappointed as Liszt's successor and he held the position until 1895, when he was succeeded by d'Albert. Lassen's most brilliant achievement as court conductor at Weimar was the performance of "Tristan and Isolde,"

in 1874, after the initial production at Munich. Besides the opera which Liszt produced at Weimar, Lassen wrote "Frauenlob" and "Le Captif." He composed settings for "Faust," "Edipus," and other famous poems. His orchestral scores include two symphonies and a number of overtures. He wrote a "Te Deum" and other church music, but it was his songs that brought him worldwide fame.

Otto Rother.

Otto Rother, secretary of the New York College of Music for several years, died at his home in this city last week. On account of Mr. Rother's death, the concert to be given on Friday was postponed until tomorrow (Thursday) afternoon.

Marie Nichols' Debut in Washington.

MISS MARIE NICHOLS, the violinist, who returned last week from European triumphs, made her debut in Washington Sunday night, with the Washington Symphony Orchestra at the Columbia Theatre. Reginald de Koven conducted. Miss Nichols played the Vieuxtemps Concerto in D minor, and was most heartily applauded.

Reisenauer Sails for America.

ALFRED REISENAUER, the famous German pianist, A sailed for this country last Saturday. He will make his debut with the Philharmonic Orchestra at Carnegie Hall, January 29 and 30.

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THE BOSTON SYMPHONY ORCHESTRA.

THE program of the Boston Symphony Orchestra last Thursday night at Carnegie Hall embraced the following numbers:

Overture to the opera *Improvisatore*..... D'Albert
Symphonic poem, *The Death of Tintagiles*..... Loeffler
Concerto for Piano..... Henselt
Symphony No. 8..... Beethoven

The soloist was Mr. Busoni, who appeared for the first time in twelve years. Mr. Busoni played a beautiful Steinway concert grand, one of the most exquisite instruments that has recently been placed before the public by this eminent house.

The analysis of the foregoing compositions has appeared in THE MUSICAL COURIER many times in past years. It is only necessary to say of these concerts that unless the Boston Symphony Orchestra plays with more animation, with more accent, with more vivacity, with more force, and with more authority, than it did last Thursday night, in view of what has happened here with the New York Philharmonic Orchestra, the supporters and patrons of the out of town organization will, in their disappointment, refuse to support it in the future. Complaints are everywhere being heard. We cannot endure lackadaisical orchestral work in this city.

Saturday afternoon the following program was given:

Overture to *The Barbarians*..... Saint-Saëns
Concerto for Violin..... Brahms
Ballet music from *Azara*..... Paine
Symphony No. 3, *Scotch*..... Mendelssohn

Miss Maud MacCarthy, the soloist, was the redeeming feature of the concert. She has youth and energy and enthusiasm on her side, and these were qualities that shone to exceptional advantage against the background of Mr. Gericke's indifference and the somnolence of his players. But Miss MacCarthy has other artistic virtues also, more than those of personality and temperament. She has a smooth technic, fully able to cope with Brahms' unexpected twists and turns. She has a voluminous tone of much sensuous charm and unusual purity, and she has a true musical instinct that allows her to read the most erudite of all violin concertos with authority and conviction. It is a popular mistake, shared by certain ignorant critics, that Brahms must be "sawed" rather

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than played on the violin. These gentlemen find perverted delight in a raucous tone, four-cornered phrasing and a technic that lumbers along anyhow, stopping with a jolt at every difficulty, and crushing all delicacy and real beauty with grim and square toed deliberation. Such polish and ease as Miss MacCarthy displayed in the first movement and the sheer beauty of tone and variety of color with which she invested the second were of course sealed disclosures to persons who believe that Bach-Beethoven and Brahms are always austere and never beautiful. On the violin, Ysaye, Thibaud and Kreisler have taught the public better than that. The finale of the Concerto proved that Miss MacCarthy has all the brilliancy and élan of the most finished virtuoso. However, she never allows display to dominate her musicianship. The fair artist received such a reception as established beyond any doubt the fact that she is persona grata in the New York musical public.

Russian Music.

THE second concert of the new Russian Symphony Society of New York will be held at Cooper Union on Thursday evening, January 28. The program embraces Tchaikovsky's First Symphony, Rachmaninoff's fantaisie, "The Cliff," Wieniawski's "Souvenir de Moscou" and Glazunov's "Kamarinskaya."

Gustav L. Becker gives a piano recital at his home, No. 1 West 10th street, on Saturday afternoon, January 23, at 3 o'clock. This is one of his regular Saturday afternoon musicals, but it is the first time that he gives a recital at these affairs.

Mr. De Bor, of Carnegie Hall, gave a most interesting musicale at his studio last Sunday morning. Miss Lillian Vera Harris, a beautiful young woman with an unusually fine voice, contributed the best part of the program.

THE POWELL-PIRANI CONCERT.

AT Mendelssohn Hall, on Friday evening, January 15, Alma Webster-Powell and Eugenio de Pirani gave an interesting concert before a large and appreciative audience. Just returned from a tournée half way round the world, this artist couple is in splendid musical trim, and was able to present a difficult and varied program with skill and finish. Signor De Pirani began with the Liszt arrangement for piano of Bach's A minor Prelude and Fugue, and played it with a resonant touch, musically phrasing and impeccable technic. In Schumann's "Ende von Lied" and Chopin's B minor Scherzo the pianist revealed poetry and passion, and in a certain sense these were the best performances of the evening. In a trio of his own Etudes, Signor De Pirani proved himself to be a composer who fully understands the technic of his instrument and knows how to make it attractive by combining it with piquant themes and rhythms.

Mrs. Webster-Powell sang a Mozart aria, "Mia speranza adorata," with a pure soprano voice and exceptional musical intelligence. In Beethoven's "Mignon" and numbers by Gluck and Bach she gave further ample evidence of good schooling in the field of classical song. A group of eight lyrics by De Pirani are among the most original compositions heard here this season. The Barcarolle, the waltz song and the "Dance Variations" are full of delightful melodic and harmonic surprises. Mrs. Webster-Powell sang the "Dance Variations" with brilliancy, and helped the work to a resounding success. A trio for piano, violin and 'cello, also by De Pirani, is a work of decided merit, well made, ingenious in invention and adroit in workmanship.

Altogether, the concert was a rare artistic treat, and it is to be hoped that Mrs. Webster-Powell and Signor De Pirani will soon arrange another of their interesting recitals here.

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MARIE NICHOLS NOTICES.

HERE are some excellent English and French press notices of Marie Nichols:

Miss Marie Nichols, the young American violinist, who made her first appearance yesterday afternoon at a concert she gave in conjunction with the Queen's Hall Orchestra, is an artist of great talent. As regards tone, technic and interpretation alike she need fear comparison with hardly any of the younger generation of violinists. After a very good performance of Vieuxtemps' Concerto in D, she played, for the first time in England, Max Bruch's new Serenade. It is a work of considerable dimensions, in four movements, of which the first strikes one at a first hearing as the best. All four movements show the characteristic strength and dignity of Bruch's melodic invention and his elevated cast of thought, but in the last, a *notturno allegro energico*, there is more than a tendency to diffuseness. Miss Nichols played this admirably too, her cantabile playing in the *notturno* being specially full of charm and poetry.—*Manchester Guardian*.

Miss Marie Nichols, a young American violinist, has every reason to congratulate herself on the success of her début yesterday afternoon. She is evidently a player from whom great things may be expected, for, in addition to a fine technic, she seems to possess artistic powers of a high order. At present we have yet to hear her in the old classics, but Vieuxtemps' Concerto in D minor and a new Serenade by Max Bruch were played with sympathy and good taste. The accompaniments were admirably played by the Queen's Hall Orchestra, under Mr. Wood.—*Manchester Courier*.

This seems to be an age that produces exceptionally gifted girl violinists. * * * The other young violinist, Miss Marie Nichols, who, accompanied by the Queen's Hall Orchestra, made her début on Monday last, hails from Boston, where, as a child, she was trained by Emil Mollenhauer, conductor of the Boston Festival Orchestra. Miss Nichols has more the style and manner of the finished artist than of a débutante. She possesses a tone which is beautiful, sound and sympathetic and clear as a bell. Her phrasing is neat and her technic firm and brilliant, without any exaggeration or showy virtuosity. She has a musical temperament, intelligence and interpretative power. She introduced a new Serenade for violin and orchestra by Max Bruch. It is in four movements and is poetically conceived and effectively written—the themes are of melodic charm and are developed with bright and varied scoring. The work was finely interpreted by Miss Nichols, whose performance created enthusiasm. The violin used by her on this occasion was a Nicholas Gagliano, remarkable for its beautiful, rich, mellow tone.—*Hereford Times*.

A musical event of double importance took place yesterday afternoon—the début of Miss Marie Nichols, the American violinist, and the first performance here of Dr. Max Bruch's Serenade, op. 75, for violin and orchestra. Miss Nichols, from Boston, and her attainments are considerable. Playing on a fine toned violin, she gave the solo part of Vieuxtemps' Concerto in D minor, demonstrating the possession of a sympathetic temperament, great executive skill and a broad and reposeful style. These attributes were made still more prominent in the new Serenade. This is a great work. The themes are engaging, and although for the most part they are overdeveloped, the writing is always musically, and that for the solo instrument grateful to the player and effective. * * * Miss Nichols was supported by the Queen's Hall Orchestra, under the direction of Henry J. Wood, who secured a most excellent rendering of the rich scoring.—*Yorkshire Post, Leeds*.

Miss Marie Nichols, a young American artist from Boston, U. S. A., is a remarkable violinist. Her playing is distinguished by exquisite sentiment and superb virtuosity, her masterly art being adequately shown in a program representing both the classic and modern schools. She was recalled several times by a large and appreciative audience.—*Le Journal, Paris*.

Miss Marie Nichols, a young American violinist, already celebrated in Europe, was heard yesterday for the first time in Paris, in the Salle des Agriculteurs, and under the direction of the Nouvelle Société Philharmonique. As everywhere else, this remarkable artist achieved also here a veritable triumph. She possesses a tone of superb beauty, purity and volume, and her technic is extraordinary. She plays with elegance and sincerity of style, and her interpretations are distinguished by intelligence, depth and temperament. She interpreted in masterly fashion a program composed of the most serious and artistic compositions. There are, indeed, few artists

capable of performing Lalo's wonderful *Fantaisie* Ballet in a manner so masterly, artistic and finished as did Miss Nichols, who was recalled several times amid enthusiasm.—*Le Temps, Paris*.

PABLO CASALS' NOTICES.

PABLO CASALS, the young Spanish 'cellist, about whom so much has been written, justified all the glowing reports that Manager Henry Wolfsohn sent broadcast about him when he made his first appearance in New York on Tuesday, the 12th, in the first of Sam Franko's Concerts of Old Music. His success with the public was instantaneous, and grew in proportion with each movement of the Haydn Concerto, which he chose for his introduction, until after the end, and when he was compelled to bow his acknowledgments nearly a dozen times, after which he played an encore. His success is best spoken of in the following extracts from the press on the following day:

To define Mr. Casals through his playing of the concerto is to stamp him as one of the best equipped exponents of his instrument New York has heard in many a long day. Compelled by extravagant applause, he added a Bach fragment unaccompanied.—*New York Herald*.

Mr. Casals won a lovely triumph with the Haydn Concerto. The composition has been heard here under more ambitious circumstances, but it never brought its message of beauty home to the hearts of its listeners in the degree that it did yesterday. The Spanish virtuoso was a member of Madame Nevada's concert company on her last visit to America, but did not have a hearing in New York. He plays with elegance and impeccable taste and attested his sound musicianship a second time when, on being enthusiastically recalled after the concerto he played a movement from the third of Bach's 'cello suites, instead of an ordinary show piece. It was sound and beautiful 'cello playing, musically from A to Z. New York will be glad of a better acquaintance with Mr. Casals.—*New York Tribune*.

The soloist of this concert was Pablo Casals, a young Spanish 'cellist, who played Haydn's 'cello concerto in D major, as arranged for modern performance by F. A. Gevaert. Mr. Casals showed an extremely charming artistic capacity and exquisitely finished technic. Grace, delicacy and a truly musical feeling were inherent in all he did. He inserted cadenzas of his own in the concerto that showed taste and skill. He was enthusiastically recalled, and finally came out and played two movements from Bach's third solo 'cello suite.—*New York Times*.

Pablo Casals, who showed by the way in which he interpreted this piece, and a movement from one of Bach's 'cello suites that he is not merely a brilliant virtuoso, but a genuine artist. His tone is pure and remarkably agreeable, and his bowing that of a master. He was most cordially applauded. Mr. Casals has traveled much in Europe, and has everywhere met with almost unqualified praise.—*Evening Post*.

Several 'cello players of repute have brought forward here the Haydn concerto, but none under better conditions than Mr. Casals.

Mr. Casals played it with spirit, and he did not try to freight it with more than its natural burden of emotional appeal. By varying his tone quality, by his phrasing, by his prompt attacks, the young Spaniard put life into Haydn's quaint music and won for himself golden opinions. The cadenzas that Gevaert, the "old music repairer" of Brussels, wrote for this concerto were played brilliantly.—*Mail and Express*.

MAUD POWELL IN WASHINGTON.

THE following criticism is from the Washington Post of January 6, 1904:

VIOLINIST CAPTURES AN AUDIENCE IN HER HOME CITY BY HER MASTERY OF TONE AND TECHNIC.

Miss Maud Powell's success at the concert given by her yesterday afternoon in the Columbia Theater disproves the old saying that "a prophet is not without honor save in his own country."

Many in the audience remembered Miss Powell as a young and ambitious student, very many had heard her in her school days and believed she had a great future. She had not been heard in

this, her old home, for several years, and the audience did not overwhelm her with their approval until she had been heard. She won them in her first number, which was composed of two short compositions for violin, Coleridge-Taylor's Gipsy Song and Dvorak's Mazurka. The first was interesting and well played, but the second showed unmistakable mastery of tone and technic, coupled with the temperament which takes and holds one. It was a weird and brilliant work of Dvorak, and Miss Powell played it most skillfully.

It was not, however, until she played her second number that the audience fully realized how great a mastery she had over her instrument and over them. She played Fiorillo's Etude and the Paganini Caprice, No. 24, both unaccompanied. In both Miss Powell did brilliant and most difficult work. Her intonations and intervals never wavered, and were made with a perfectness and ease which charmed and delighted.

The applause which rewarded these efforts must have gladdened her heart. She was recalled again and again, showered with flowers and enthusiastic approval. She finally brought her accompanist out and played again, doing her most artistic work in this encore number. It was a composition which brought out her most brilliant attainments, and showed what a thorough musician she is. Miss Powell excels in the romantic school, and it was a pity she did not give more of that style on yesterday. At the conclusion of her encore number she was recalled again and obliged to play a second one. Her last number was the "Faust" Fantaisie, arranged by Wieniawski. It was also brilliantly done. She probably stands today at the head of women violinists. She is more than a virtuoso. Her tone is clear, sweet and strong; her technic brilliant, and she has both temperament and magnetism. She has a charming personality and stage manners, and won completely her Washington audience.

A Temporary Contemporary.

THE Seattle Mail and Herald, a bright and interesting social and critical weekly, devoted its issue of January 2 solely to the musicians and musical interests of Seattle. The number is attractively designed, profusely illustrated and filled with live news matter, presented in terse form. In its editorial column the Mail and Herald says:

For several months past this journal has been aiming to make the musical interests of this city one of its attractive features. This effort on behalf of the musicians and music loving people of Seattle has met with such a warm appreciation that with this our first number of the new year we present to our friends and the public a musical number of the Seattle Mail and Herald, containing pictures of some of the prominent musicians and special articles of interest to a music loving public.

Seattle is pre-eminently a music loving city. Its people not only love music, but they believe in cultivating a taste for it for its own sake, as well as for the refining influence that it brings. To attain this end they are patrons of the musician's art. As a result of this patronage there is no city on the Pacific Coast that possesses either better musicians or more excellent musical organizations.

It is said by the advance agents of the traveling companies that "Seattle is the best show town west of the Mississippi River." This is undoubtedly a fact and is brought about by two prominent conditions of Seattle society, which are, a refined taste and a good bank account.

It is a mistake to say that the people of the West are given over to mere money making. It is a mistaken notion that attaches credit in letters and art to the people of the West. Nearly all of the eminent artists in the world of music and drama have visited our city, and the receptions given them by Seattle audiences are the best evidence of the devotion given by her citizens to the interests of the higher culture.

To aid the further development of this interest and to further the cause of music especially, we have given of our space to the musical doings in Seattle, from week to week, and this special new year's greeting to the music world.

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WASHINGTON.

WASHINGTON, D. C., January 16, 1904.

HE second regular concert of the Washington Symphony Orchestra had this week a repetition of the first success, the readings being remarkable for spirit and originality, and the men playing admirably. There was an impulse to applaud soloists in the midst of selections, notably Mr. Rakemann, the concertmaster, and the cellist, Mr. Belinski. Mozart's Symphony in G minor, No. 40; Mendelssohn's "Hebrides" overture and "Scènes Pittoresques," by Massenet, were the central numbers. Mrs. Louise Homer sang arias from "Don Carlos" and "Samson and Dalilah," and Lorelei songs. There were lively interest, great enthusiasm, frequent applause and encores for both instrumental and vocal numbers.

Mr. De Koven is laying special hope for the situation upon his popular Sunday evening concerts. These, given at an hour when attendance is possible to many, and when people feel the impulse to be entertained, are made up carefully of selections which, while being educational, are not beyond the interest and comprehension of the average music lover. The local pride and satisfaction which are being betrayed in regard to these concerts are rewarding and hopeful, and must result in increasing musical interest. A scherzo by Goldmark, "Carmen" selections, Ganne's Russian Mazurka, the "Poet and Peasant" overture, the Handel Largo and selections by Strauss and De Koven, with Miss Marie Nichols as violin soloist, fill the program for Sunday evening. Guiraud's Caprice for violin and Bruch's Serenade, op. 75, for violin and orchestra, are Miss Nichols' numbers.

An event of local importance this week was the first concert of the Saengerbund, under the direction of Henry Xander. By order of fire committees, people were forbidden standing room one whole hour before the concert time, while they still trooped up the steps of the theatre. It is safe to say that a hall twice the size would have been filled. Besides the interest attaching to the only German choral society in the place, and the program itself, was the announcement that Mrs. Caroline Mahr Hardy, the New York soprano, and John H. Duffey, a Washington singer now in New York, were to appear. The former completely captured the audience after her first "Tannhäuser" air, splendidly sung, an interest which grew with her dramatic and sympathetic share in "Fair Ellen," the choral work by Max Bruch, and other songs. She was many times recalled and sang an encore gracefully. Mr. Duffey scored a hit in solo and ensemble work and was well received. The numbers were as announced last week, and the orchestra was encored many times. Mr. Xander had an ovation no less for his excellence of program and execution than for the energy and devotion he is known to have for this organization.

Madame Sembrich's recital program was confined to groups of songs by Brahms, Schubert, Schumann, Pergolesi, Dr. Arne, Strauss and the "Traviata" aria. Encored enthusiastically, she sang the last movement of the aria and "The Maiden's Wish," by Chopin, accompanying her-

self. Certainly no one in the house was sorry that Rudolph Ganz, the pianist, had been brought all the way from Chicago to accompany the singer. A great impression was made by his exceptional skill and taste in this regard, and he played several solo numbers, one being Brahms' B minor, op. 79, another a Scherzo by d'Alberti. He was warmly encored. Miss Wilson was again congratulated by hosts of friends upon her excellent management. She announces Madame Schumann-Heink for the 23d.

The first concert of the third season of the Musical Art Society of Washington was patronized by a large and fashionable audience at the New Willard one evening this week. This society had its conception with Otto Torney Simon, who established a motor club for the propagation of classic music exclusively. This later merged into a less severe attitude under Edw. Heimendahl, of Baltimore and Washington, with Mr. De Koven for president. The latter has now been appointed to take charge of the society, conducting it to the St. Louis Exposition this season, where it will compete for one of the prizes. The society consists of choir soloists, and is another example of what Washington has been able to do in the way of uniting church choir people in local work. It numbers seventeen singers, viz.: The Misses Etta H. Austin, First Baptist choir; Lillian Halley, Epiphany choir; L. M. Lewis, St. Stephen's Episcopal; Mary E. Pond, Mt. Pleasant Congregational; Edna Scott Smith, First Congregational; Mesdames I. Herriott Shade, Temple Baptist; Ruth W. Simpson, William S. Torbitt, Clarence B. Rheem, and Melville D. Hensley, Otto Luebkert, W. D. McFarland, Frank Meyers, Chas. W. Moore, Fred'k W. Seibold, Frank Shipe, Eugene E. Stephens, of the choirs of St. Patrick's, Epiphany, Calvary Baptist, Temple Baptist, Christ Church, Alexandria; St. Paul's Episcop'la, St. Thomas and New Church Mission. Eugene Stephens, vice president; Mr. Luebkert, secretary; D. G. Pfeiffer, treasurer, and C. H. Randolph are on the board of directors, and there are over 100 shareholders. "The Rose," by W. W. Gilchrist, was the big number of the concert. Incidental solos were sung by Miss Edna Scott Smith, Mendelssohn's "As Pants the Hart," as one of the numbers to be on the prize trial program, caused additional interest. Elgar, Gade, Macfarren and Roddie were on the program, with Von Weinzierl's inspiring "Love and Spring." Mrs. Ernest Lent, pupil of Leschetizky, played Liszt's Polonaise in E, Burmeister's "Persian Song," two compositions by Raff, and "Moonlight and Shadow Dance," by MacDowell.

An event in embassy circles this week was the presentation by Baroness Hengelmüller, of the Austro-Hungarian Legation, of the new Viennese pianist, Maria Unschild von Melasfeld, court pianist to Her Majesty the Queen of

Roumania, who has arrived in Washington. Miss Roosevelt, the Countess Cassini, Baron Henson, of the Russian Legation; the German and French Ambassadors and their wives, Miss Durand and her father, of England, representatives of Cuba and Italy, Mrs. Thomas F. Walsh, Mrs. Draper, Mrs. Slater, Miss Sherer and many other dignitaries and society people, with various officers and members of the corps, were present. The young pianist controlled her nerves well and played with rare verve and spirit, keen, well trained artistic perception, and flawless technic the following program: The Liszt Hungarian Fantasy, Paganini Echo Etude, Schubert's "Du Bist die Ruh," Wagner's "Spinning Song," a Chopin Etude, Paderewski's "Cracovienne Fantastique," and a pretty imitation of a music box by Liadow. The artist was presented to and heartily congratulated by the notables present and invited to play at their homes. Thus has she in the United States added one more leaf to her well filled wreath of laurels from abroad.

French composers are having attention in the capital. The "Phèdre" Overture and four "Scènes Alsaciennes," by Massenet, were on the program of the Marine Band's orchestral concert on Monday. The soloists were Messrs. Jaegle, Guimond and Weber. In a "Talk Upon Music of the Studio" Mrs. Susanne Oldberg, one of the leading vocal teachers here, included Chamade, Reynaldo Hahn, Holmès, Lalo and Massenet, singing illustrations of the composers under discussion. This singer was on the program of the concert for the blind, given at the Congressional Library on Wednesday afternoon.

An interesting choir service of this week was that given on the occasion of Cardinal Gibbons' annual visit and reception at St. Patrick's Church.

Miss Unschild plays with the Symphony Orchestra on January 31.

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Julian Walker Notices.

JULIAN WALKER sang "The Messiah" in Ohio and received these notices:

Julian Walker, the basso from New York, has one of those round, rich voices, which, in addition to these qualities, shows evidence of much cultivation, and he easily captivated his hearers.—Springfield Republic.

Julian Walker, the bass soloist, had the audience with him from the beginning. Mr. Walker has a powerful voice, held well in reserve, with none of the "thundering" that usually marks the bass.

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soloist's work. His part was well sustained throughout the entire oratorio, but in the aria, "Why Do the Nations?" he was magnificent. Mr. Walker is the best bass soloist that has been in this city in years.—Xenia Gazette.

Edward Bromberg's Recital.

THE basso cantante Edward Bromberg announces a song recital at Aeolian Hall Tuesday evening, January 26, at 8:30 o'clock, with a fine program, stated in condensed form as follows: Aria from "La Gioconda," Ponchielli; songs by Schumann and Schubert; Aria from

"Life for the Czar," Glinka; songs by Rimsky-Korsakoff and Anton Simon, these last three sung in Russian, the last two for the first time in New York; songs by Elliott Schenck, Von Fielitz, Caccini, Scarlatti, and to close, Schumann's "The Two Grenadiers." Mr. Bromberg sings in four languages, English, German, Italian and Russian. Carl Bruchhausen, pianist, will assist.

Madame Calvé sailed for New York last week aboard the French steamer La Touraine.

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